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NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC VIDEO AND HOME ENTERTAINMENT

MAY 25, 2002



Virgin's Ferry On The Joy Of 'Frantic'

BY LARRY FLICK

NEW YORK—Bryan Ferry cannot help but beam with delight.

He's several days into the European promotional tour behind *Frantic*, the former Roxy Music frontman's first solo recording in three years, and he says the response has been unfathomable.

"It's not like I'm the teen idol du jour or even remotely trendy," he says with a mild laugh. "Yet people seem genuinely interested in me and in this

(Continued on page 61)

The Domestication Of Classic Metal

Kiss, Cooper & Cohorts Join Ozzy's 'Cuddly' Cult

BY WES ORSHOSKI

NEW YORK—Ozzy Osbourne sharing a meal with the president of the United States or Twisted Sister frontman Dee Snider becoming the voice of a major TV news channel. It's tough to pick which scenario, considered 20, 10, or even two years ago, would have sounded more absurd. Yet in 2002, truth (or reality, rather) is not only stranger, but—at least in Osbourne's case—much more entertaining than fiction.



SIMMONS



COOPER

As ironic as it may seem, we suddenly find ourselves in a time when some of heavy metal's dark icons are being embraced and domesticated like never before—and in all sorts of ways—by the mainstream culture in the U.S.

Metal's original class of bad boys has become so defanged that Osbourne, the genre's original mad man, is schmoozing with the commander

(Continued on page 76)



SNIDER

Studios Expand DVD Marketing Concepts

BY JILL PESSELNICK

LOS ANGELES—When *The Lord of the Rings: The Fellowship of the Ring* streets Aug. 6 on DVD, the New Line Home Entertainment release won't simply offer fans the now-standard behind-the-scenes footage, commentaries, and featurettes. It will also include a 10-minute preview, narrated by director Peter Jackson, of *The Two Towers*—the next theatrical release in the trilogy, which comes out in December.

It is only the latest high-profile example of how a growing number of studios are taking advantage of DVD's multiple movie-marketing opportunities. From upcoming movie teasers to ongoing DVD-ROM content, the popularity of DVD has forged an expanding synergy between the promoting of franchise titles by studios' home video and theatrical marketing teams and like-minded properties that many believe can drive sales.

As Lions Gate Home Entertainment director of worldwide DVD operations Zachary Hunchar notes, "We all get paid from the same place, so anything one division can do for the other helps the company."

New Line VP of theatrical marketing Kevin Shelby concurs, adding, "Whereas before, home video was sometimes a lower priority, now we see home video as an important tool by which to enhance our efforts and increase our chances for a strong-performing theatrical release."

The strength of DVD is undeniable. Recent first-week DVD sales include 2.5 million units for DreamWorks Home Entertainment's *Shrek* and 3.7 million units for Buena Vista Home Entertainment's *Pearl Harbor*.

(Continued on page 78)

Mute's Miller Explains Sale: Page 6 • Napster's Bankruptcy; Senate Music Biz Hearings; BMI Pop Awards: Page 10

Asia Pacific Quarterly
FOLLOWS PAGE 46

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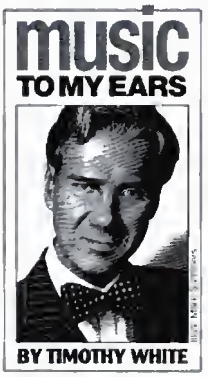
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War In Babylon And The Sword Of The Heart



In terms of the tattered image of the Pontiff and the scandal-ridden Catholic Church he leads, it would appear with each passing day that Sinéad O'Connor has less and less to apologize for.

Viewers may recall the *Saturday Night Live* installment of Oct. 3, 1992, during which O'Connor performed an electrifying a capella version of Bob Marley's "War," a song adapted (with the phrase "racial injustice" changed at one point to "sexual abuse") from a famous speech given by Ethiopian emperor Haile Selassie. As the song ended, O'Connor held up an 8-inch-by-10-inch color photo portrait of Pope John Paul II and tore it to pieces, saying, "Fight the real enemy."

Anyone familiar with the prevalent views on the Irish Left that the Church is an unelected fount of political oppression that forbids divorce, birth control, and abortion (even, circa '92, in the controversial case of a 14-year-old rape victim) understood the origins of O'Connor's gesture of protest. Herself a victim of abuse as a child, a still-angry and bitter O'Connor told British magazine *Vox* in '92 that "I believe the [Catholic Church] want children to be abused—that's why they want to ban abortion, because unless we're being abused, they don't have any power—we don't reach out to them."

At the time, O'Connor was largely ridiculed for her actions, earning a surreal chorus of boos and cheers when she appeared at an Oct. 16, 1992, birthday concert for Bob Dylan in Madison Square Garden in New York. But the widow of another protest singer named Bob saw things quite differently. Rita Marley said in a public statement, "We commend Sinéad O'Connor's bold stand and the use of Haile Selassie's speech to protest political and racial injustice."

That message, which closely resembles the anti-Papist perspective the Puritans brought to America, was that the Vatican was "Babylon the great . . . a haunt for every unclean spirit, for every vile and loathsome bird," as foretold in Revelation 18:1-24. (The Rastas, who worship the late Selassie as a deity, also regard the Vatican with distain for standing by as the Italian dictator Mussolini brazenly invaded Ethiopia in 1935.)

Granted, in modern Cold War times, Pope John Paul II made it a point of Polish pride to avenge his own country's suffering under totalitarian conquest by supporting the Solidarity movement that helped bring down Communist rule. But since then, the ultra-conservative Pontiff has—in the recent words of *The New York Times*—"replicated something very like the old Communist party in his church," thanks to its stony unaccountability and sweeping intolerance of dissent. "Like the Communist Party circa Leonid Brezhnev," the *Times*' Bill Keller added, "the Vatican exists first and foremost to preserve its own power."

The rules of mandatory clerical celibacy that many feel contribute to pedophilia are not central Catholic dogma but rather canny political policies. For the first 12 centuries—according to the CITI Ministries organization of married Roman Catholic priests—the Catholic clergy (including founding apostle St. Peter) and 39 popes had been married. But the Roman Emperor Constantine's decree in 325 AD that made Christianity the imperial faith incorporated the Roman practice that only men could hold political/priestly office. In 494, Pope Gelasius formally ruled women could no longer be priests. More misogynistic papal legislation ensued: Pope Gregory VII forbade male ordination in 1074 without a celibacy pledge, raging, "The Church cannot escape from the clutches of the laity unless priests first escape the clutches of their wives." Those "clutches" included legal claims; by Medieval times, Church ambition regarding a male-dominated power base of tax-related land wealth (often as inherited via primogeniture) was much expanded, but influential priestly families of the era threatened these aims, so natural respect for family suffered. When Pope Innocent II banned the marriage of priests at the Second Lateran Council in 1139 as part of a consolidation of hierarchy, Italian Bishop Ulric of Imola warned, "When celibacy is imposed, priests will commit sins far worse than fornication."

In place of moral leadership, official outrage, or solemn acknowledgement of its sacred responsibility to protect the trusting children under its schools' and parishes' care, the current Vatican regime and its global network of cardinals—most notably Boston archdiocese chief Cardinal Bernard Law—exhibit instead a practiced pattern of the same legal dodges, bureaucratic obfuscation, and perversely smug piety that enabled them to regularly relocate/reappoint a sub-cultural strata of hardened pedophiles and assorted rapists in Roman collars.

When will this change? As with most ingrained bureaucracies, corrupt governments, and fraud-encrusted conglomerates, the appearance—if not the momentum—of reform will take place only when the gears of the Church's money machine begin to grind and then snap in the absence of ready funds. Should the nation's post-Mass collection plates begin to come back empty, should the upper clergy's fundraising clout falter, should big corporate and civic donors balk at cutting checks to the same Cardinal Law who declined to write sympathetic notes to families of young victims yet could pen "God bless you, Jack" missives to serial rapist John J. Geoghan as this sick priest was skillfully reassigned one continual step ahead of prosecutors, then and only then will the winds shift in favor of tardy *mea culpas* and multiple defrocked miscreants facing long prison sentences.

Those raised a Catholic like this columnist and who might seek historical precedents for this extreme level of low deeds in high clerical places, need search no further than the local bookshop for a copy of the new and revised edition of the best-selling *Unholy Trinity: The Vatican, the Nazis, and the Swiss Banks* (St. Martin's Griffin, 1998) by investigative reporter Mark Aarons and John Loftus, a former prosecutor with the U.S. Department of Justice. Based to a staggering extent on a mountain of government documents cited in 75 single-spaced pages of footnotes and bibliography, *Unholy Trinity* tells the sordid tale of the Ratlines (nicknamed not after rodent burrows but rather the rung-like rigging of ships), an underground fugitive pipeline through which Pope Pius XII aided a covert British and American intelligence alliance to, in the authors' words, "aid and abet the escape of wanted Nazi war criminals." Among those spirited to South America and other regions during the post-World War II era were such notorious Nazi henchmen as Klaus Barbie, Adolf Eichmann, and Ante Pavelić.

As the authors ultimately conclude: "The Pope's diplomatic messages reveal a pattern of protection and intercession for war criminals . . . The Ratlines did not exist to rescue the innocent, only the guilty. The innocent had no need of false identities. We find overwhelming reason to indict the Vatican for obstruction of justice . . . Indeed, we now conclude that it is more likely than not that the Ratlines were established as much for the Vatican's economic benefit [via Nazi money purportedly laundered from Switzerland via the Vatican Bank] as they were to pursue its war against Communism by saving the Fascist armies of the defeated Third Reich."

Unholy Trinity singles out for praise one Cardinal Roncalli, later Pope John XXIII, for his bravery in handing out false baptismal certificates to Jews to save them from the Nazi death camps. But it also reminds readers that it was not until March 1998 that the Church in Rome issued the 10-page document "We Remember: A Reflection on the Shoah" by Australian-born Cardinal Edward Clancy, "the nearest thing yet to a statement of the Church's responsibility for Jewish suffering, [but] it is notable for its silence on the Vatican's Ratlines, which were set up to help the guilty mass murderers evade justice."

This passage reminded one of insights on pitiless Church policy gleaned from another best-selling book, *Galileo's Daughter: A Historical Memoir of Science, Faith and Love*, by Dava Sobel (Penguin Books, 2000), in which one learns how the career, health, and life of astronomer/musician and devout Catholic Galileo Galilei were ruined by the Vatican when in the 1600s he was accused of heresy and put under permanent house arrest for rightly asserting that the Earth moves around the sun. In the end, Galileo could neither go against his conscience nor the proof of what his God-given eyes spied in his telescope. It wasn't until 1992—almost four centuries after Galileo's miserable death—that Pope John Paul II publicly endorsed Galileo's philosophy.

We are struggling through a time when the truth is ignored in preference of more expensive lies and when popular music that celebrates sexual abuse and the violent humiliation of others is commercially rewarded and cheered as a clever path to wealth and fame. Meanwhile, the surely flawed but fervid Sinéad O'Connor—whose last really widely acknowledged single, "My Special Child," was a 1991 benefit release for the International Red Cross—was dropped not long ago from her latest major-label deal. As Galileo himself once warned, "I believe that good philosophers fly alone, like eagles and not in flocks like starlings. It is true that because eagles are rare birds, they are little seen and less heard, while birds that fly like starlings fill the sky with shrieks and cries, and wherever they settle befoul the earth beneath them." Right now, as shrill starlings fill the air and hide noisily in the trees, let's listen at least for fairness' sake to another philosopher, seldom heard from since she closed her 1992 Chrysalis/Ensign album, *Am I Not Your Girl?*, with the following plain-spoken soliloquy:

"I'm not a liar," O'Connor said quietly, "and I'm not full of hatred. But I hate lies, and so the liars hate me. The same who can't stand the sight of a starving baby, can you really say you're not in pain, like me? Are any of us not living painfully? Pain is what their lies have kept us in, but the war has started now, and truth will win. Many of us are gonna lose our lives and that's OK, because to live we have to die. The enemies of God will say it's chaos. Just remember what Jesus did in the temple, and be patient. Exactly why do you think he was assassinated? Who was it that did the dirty deed? Who didn't like the answers they'd received? Look at the one wearing the collar—then and now. There's only ever been one liar, and it's the Holy Roman Empire. And this is exactly what they did: They told us lies to take us away from God. So yeah, I am angry. But I'm not full of hate, I'm full of love. God said, 'I bring not peace, I bring a sword.' "

MAY 25 2002 **Billboard® NO. 1 ON THE CHARTS**

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
MUSIQ	Juslisen (Just Listen)	64
CLASSICAL		
YO-YO MA	Classic Yo-Yo	66
CLASSICAL CROSSOVER		
LONDON SYMPHONY ORCHESTRA (WILLIAMS)	Star Wars Episode II: Attack Of The Clones	66
COUNTRY		
KENNY CHESNEY	No Shoes, No Shirt, No Problems	34
ELECTRONIC		
LOUIE DEVITO	Louie DeVito's Dance Factory	30
HEATSEEKERS		
DANIEL RODRIGUEZ	The Spirit Of America	67
INDEPENDENT		
NAUGHTY BY NATURE	Iicons	67
INTERNET		
JOSH GROBAN	Josh Groban	68
JAZZ		
DIANA KRALL	The Look Of Love	66
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	66
KID AUDIO		
KIDZ BOP KIDS	Kidz Bop	66
LATIN		
CHEYANNE	Grandes Exitos	42
NEW AGE		
ENYA	A Day Without Rain	66
POP CATALOG		
DISTURBED	The Sickness	68
R&B/HIP-HOP		
MUSIQ	Juslisen (Just Listen)	28
SOUNDTRACKS		
	SPIDER-MAN	68

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
ASHANTI	Foolish	73
ADULT CONTEMPORARY		
CELINE DION	A New Day Has Come	71
ADULT TOP 40		
THE CALLING	Wherever You Will Go	71
COUNTRY		
ALAN JACKSON	Drive (For Daddy Gene)	35
DANCE/CLUB PLAY		
RES	They Say Vision (Dance Remixes)	30
DANCE/MAXI-SINGLES SALES		
CHER	Song For The Lonely	30
HOT LATIN TRACKS		
PILAR MONTENEGRO	Quitame Ese Hombre	40
HOT R&B/HIP-HOP		
ASHANTI	Foolish	26
RAP		
NAUGHTY BY NATURE FEATURING 3LW	Feels Good (Don't Worry 'Bout A Thing)	25
ROCK/MAINSTREAM		
GODSMACK	I Stand Alone	71
ROCK/MODERN		
UNWRITTEN LAW	Seein' Red	71
TOP 40 TRACKS		
ASHANTI	Foolish	71

Videos

TITLE	PAGE
TOP VHS SALES	
SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN	58
DVD SALES	
ALI	58
RENTALS	
BEHIND ENEMY MINES	58

Unpublished

ARTIST	ALBUM
BLUES	
ETTA JAMES & THE ROOTS BAND	Burnin' Down The House
CONTEMPORARY CHRISTIAN	
P.O.D.	Satellite
GOSPEL	
KIRK FRANKLIN	The Rebirth Of Kirk Franklin
MUSIC VIDEO	
BLINK-182	Urethra Chronicles II
REGGAE	
BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)
WORLD MUSIC	
BAHA MEN	Move It Like This

Billboard®

MAY 25, 2002 • VOLUME 114, No. 21

Top of the News

6 A.B. Quintanilla inks a joint- venture deal with EMI Latin to launch his King of Bling Imprint.

Artists & Music

11 Ralph Stanley still goes strong with his latest DMZ/ Columbia release, *Ralph Stanley.*

12 Executive Turntable: Qadree El-Amin is promoted to CEO of Big3 Entertainment.

14 The Breeders return with *Title TK,* their first full-length in almost 10 years.

14 The Beat: Indie labels invade the *Billboard* Adult Top 40 chart.

18 The Classical Score: Simon Foster and Melanne Mueller launch the artist-driven Avie label.

19 Soundtracks: Multi-faceted Jennifer Lopez co-writes "Alive," the end-theme song to her forthcoming film *Enough.*

20 Touring: Ticket sales for urban music-based concerts are on the rise.





21 Boxscore: Paul McCartney racks up two sellout shows in Washington, D.C.

22 Reviews & Previews: Weezer, the Flatlanders, and Marc Anthony take the spotlight.

25 R&B: The Roots' Scratch releases his Ropeadope/Atlantic solo debut, *The Embodiment of Instrumentation.*

27 Words & Deeds: The U.K.'s Heartless Crew mixes garage and hip-hop on "The Heartless Theme Aka Super-glue Riddim."

29 Beat Box: The The finds a whole new audience via *45 RPM: The Singles of the The.*

32 Nashville Scene: Alan Jackson, Toby Keith, and Martina McBride are among the top nominees for this year's CMT Flameworthy Video Music Awards.

36 Latin Notas: The growth of piracy dominated discussions at this year's Billboard Latin Music Conference.

44 Jazz Notes: Metalwood reconvenes for its fourth set, *The Recline,* on Telarc.

45 Studio Monitor: Chung King Studios owner John King launches Chung King Records.

46 Songwriters & Publishers: Full list of winners of the BMI Pop Awards.

International

47 Spanish authors and pub- lishers society SGAE to fund an anti-piracy campaign in Spain.

48 Hits of the World: Ronan Keating's "If Tomorrow Never Comes" debuts atop the U.K. singles chart.

49 Global Music Pulse: Swedish rockers Kent's fifth album, *Vapen & Ammunition,* debuts atop the charts in Sweden, Norway, and Finland.

Merchants & Marketing

53 Trans World Entertainment announces its 2001 earnings.

54 Declarations of Independents: Dionysus Records owner Lee Joseph returns to his Arizona roots with the rerelease of *Think of the Good Times: The Tucson '60s Sound 1959-1968.*

55 Retail Track: The Black- stone Group inks a deal to acquire a majority stake in Columbia House.

56 Home Video: Christopher Nolan gives fans the full DVD experience with the release of *Memento* for Columbia TriStar.





Programming

62 Music & Showbiz: The music industry was out in force for Robert De Niro and Jane Rosenthal's inaugural Tribeca Film Festival.

Features

6 Market Watch

52 Update/Good Works: Suzanne Vega and fellow members of the Greenwich Village Songwriter's Exchange pay tribute to the victims of last Sept. 11 with *Vigil.*

59 Classifieds

63 Between the Bullets: Musiq beats the sophomore slump, as his *Juslisen* debuts atop both The Billboard 200 and the Top R&B/ Hip-Hop Albums charts.

79 Billboard.com: What's online this week.

80 The Billboard BackBeat

At a Glance

69 Chart Artist Index

74 Chart Song Index



Chart Beat™ by Fred Bronson

MEETING MISS JONES: Many parents want their children to have a better life than their elders. If that's true for **Ravi Shankar**, he must be enjoying the success of his daughter, because **Norah Jones** is in her 11th week at No. 1 on the Top Contemporary Jazz Albums chart with her debut release, *Come Away With Me* (Blue Note/Capitol).

That far exceeds any chart ranking for Jones' father. The highest position Shankar achieved on The Billboard 200 is the No. 43 peak of *Ravi Shankar at the Monterey International Pop Festival* in 1968.

On the Top World Albums chart, Shankar has had two albums peak at No. 3. *Passages* reached that mark the week of Oct. 20, 1990, and *Chant of India* matched it the week of June 21, 1997. Shankar's most recent chart activity on this list found *Full Circle: Carnegie Hall 2000* going to No. 9 the week of May 5, 2001.

Shankar and Jones may be father and daughter, but their musical styles will no doubt keep them on separate genre charts for years to come—unless they find a way to record as a jazz-sitar duo.

'WHEREVER,' WHENEVER: **The Calling** is closing in on a record on the Adult Top 40 Tracks chart. The group's first single, "Wherever You Will Go" (RCA), is No. 1 on this chart for the 23rd week. The longest-running Adult Top 40 chart-topper to date is "Smooth" by **Santana Featuring Rob Thomas**, which held sway for 25 weeks.

ALTER EGOS: The hit song from *Spider-Man* soars past the highest-ranked *Superman* film tune this issue, but it has some way to go before matching the highest position of a *Batman* song.

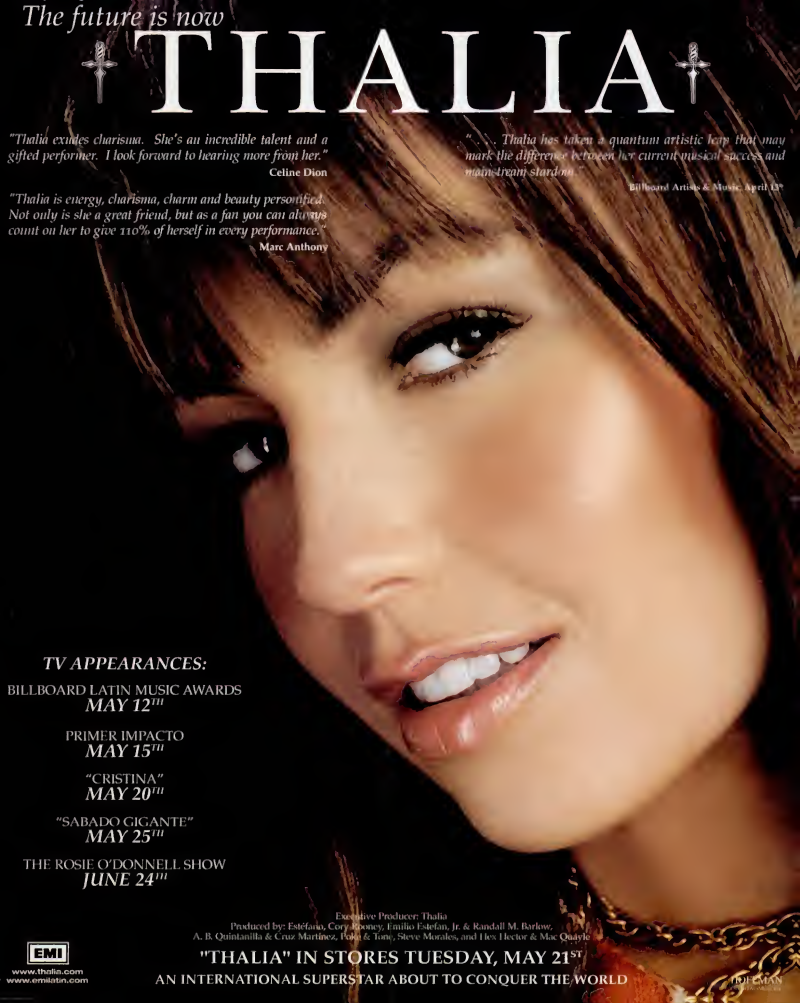
"Hero" (Columbia/Roadrunner) by **Chad Kroeger Featuring Josey Scott** web-slings its way to No. 48 on The Billboard Hot 100. That surpasses the No. 52 peak of **Maureen McGovern's** "Can You Read My Mind," a 1979 entry from the first *Superman* film.

"Hero" will have to be a super-hit to best the pastiche-titled "Batdance," a No. 1 hit in 1989 for **Prince**. The other No. 1 song from a film about the Caped Crusader is "Kiss From a Rose," a chart-topper for **Seal** in 1995. No Green Lantern songs yet, though he was mentioned in the lyrics of **Donovan's** No. 1 hit from 1966, "Sunshine Superman."

'GIRL' POWER: By moving 3-2 on The Billboard Hot 100 with "I Need a Girl (Part 1)" (Bad Boy/Arista), **P. Diddy** has his sixth song to reach the top two on this chart. "Girl" is the first song to do so since "Satisfy You" spent three weeks at No. 2 in 1999.

If "I Need a Girl" manages to move up one more position, it will be Diddy's first No. 1 hit since 1997, when he had three songs reach pole position: "Can't Nobody Hold Me Down," "I'll Be Missing You," and a hit by **the Notorious B.I.G.** on which he was a featured artist, "Mo Money Mo Problems."

More Fred Bronson each week at www.billboard.com.


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PRIMER IMPACTO
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"CRISTINA"
MAY 20TH
"SABADO GIGANTE"
MAY 25TH
THE ROSIE O'DONNELL SHOW
JUNE 24TH
Executive Producer: Thalia
Produced by: Estéfano, Cory Rooney, Emilio Estefan, Jr. & Randall M. Barlow, A. B. Quintanilla & Cruz Martínez, Polo & Tony, Steve Morales, and Hex Hector & Mac Quayle
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Quintanilla Starts King Of Bling Label With EMI Latin

BY LEILA COBO

MIAMI—Musician/songwriter/bandleader A.B. Quintanilla can now add the label "record executive" to his string of titles. After months of negotiation, EMI Latin has inked a deal that partners the company with Quintanilla—founder of A.B. Quintanilla y los Kumbia Kings—and his friend/bandmate Cruz Martinez in a joint-venture label called King of Bling. Acts on the label will be signed and developed by Quintanilla and Martinez, and albums will be promoted and distributed by EMI Latin.

The contract was signed May 9, only hours before Quintanilla and his band won a Billboard Latin Music Award for pop album of the year, group, for sales of their sophomore album, *Shhh!*

The Kumbia Kings' impressive sales and Quintanilla's songwriting skills (prior to leading his own band, he was the lead songwriter/bandleader for his late sister, Selena) were key factors leading to the creation of King of Bling, as well as a renewal of the Kumbia Kings' contract with EMI for five more albums.

In addition, Quintanilla and Martinez will do A&R consulting work for EMI in the central region, including Texas, which will continue to be overseen by Miguel Trujillo, EMI's VP/GM of regional Mexican and Tejano music.

"We believe [Texas] is a market that hasn't been tapped—with the exception of Kumbia Kings—at the level that it should," says Jorge Pino, president/CEO of EMI Latin USA. "There's a lot of talent [out there]—a lot of young talent—and that's what A.B. and Cruz are going to be [scouting]."



QUINTANILLA

BILLBOARD EXCLUSIVE

Pino projects that the talent signed to King of Bling will be very different from that signed to EMI Latin, which, he says, will maintain its identity and its Tejano and regional Mexican base. "What we're going to do with A.B. and Cruz will be more progressive acts—a little bit more cutting-edge—and also fusion acts with potential to cross over."

King of Bling's first act is Big Circo (Big Circus), a band Quintanilla describes as "progressive norteño" and whose members wear clowns' make-up. An album is due out June 18, and the first single, "Yo No Fui" (not a cover of the Consuelo Velásquez tune), has already been sent to radio.

Despite the quick development, Quintanilla says his focus will be quality over quantity. "I'm allowed two or three acts a year with very, very sizable budgets," he explains, likening his deal to Sean "P. Diddy" Combs' deal with Bad Boy. "I can say the budgets allowed would be the same as those allowed for a pop act and consistent with the Anglo market."

Pino believes those budgets will be justified, given the Kumbia Kings' success and the potential for sales in Mexico and the U.S.

In renewing the Kumbia Kings' contract after speculation that the band could go elsewhere, Pino—who came to his current position last year from Sony Discos—has retained an act pivotal to EMI's roster. At this time, the band has shortened its name to Los Kumbia Kings, LK2, and is preparing a new album due Sept. 24 that will feature a bigger orchestra, including background vocalists and a brass section.

"It's the second phase of the Kumbia Kings," Quintanilla says, explaining why his name has been dropped. "A.B. will still be there 1,000%, but it's time to let other talent shine in the group. It's like the difference between [laundry detergent] Cheer and new, improved Cheer. In order for the group to keep going forward, I want Kumbia Kings to mature into something else."

In The News

• The parents of late R&B singer/actress Aaliyah, acting as co-administrators of her estate, filed a wrongful-death suit in California Superior Court May 13 in L.A., regarding the Abaco Island, Bahamas, plane crash that killed her and eight others last Aug. 25. The suit names as defendants, among others, Virgin Records America, distributor of Blackground Records, for whom Aaliyah recorded; video director Hype Williams and his production company; and several firms allegedly involved in chartering the flight. EMI withheld comment on the suit.

• As expected, MTV president of entertainment Brian Graden has added the same title for VH1 (*Billboard*, May 4). He will oversee VH1's programming, music, news, and production departments. Based in New York and L.A., he will report to MTV Networks Music Group president Judy McGrath for his VH1 responsibilities and will continue to report to MTV president Van Toffler for MTV duties.

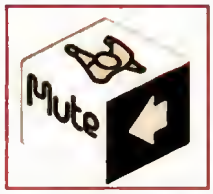
• Telemundo's May 12 telecast of the Billboard Latin Music Awards enjoyed a significant ratings boost over the 2001 show. According to Nielsen Media Research's Hispanic Television Index, 10.6% of Hispanic TV homes in the U.S. tuned into the broadcast, up from a 9.1 rating last year. Among Hispanic TV homes with TV sets in use, the show earned an 18% share. This represents 1,084,000 homes tuned in, with a total of 1,823,000 viewers.

• The $4.75 million settlement of Peggy Lee's class-action suit against Universal Music Group was derailed May 6, when attorneys for Larry Hagman (vocalist Mary Martin's son) and singer Tony Martin objected during a court hearing to finalize the action. On Jan. 14, a week before Lee's death, Los Angeles Superior Court Judge Victoria Gerrard Chaney approved the settlement of Lee's 1999 action, which alleged that royalties for the one-time Decca Records artists were underpaid from 1995 to 1999. Chaney set June 21 for a new hearing.

Mute To Maintain Its Autonomy In Sale To EMI

BY GORDON MASSON and EMMANUEL LEGRAND

LONDON—Autonomy, continuity, and stability were the three "crucial" ingredients of Mute founder and executive chairman Daniel Miller's decision to sign a £42 million ($60.8 million) deal to sell his company to EMI Recorded Music.



EMI is paying £23 million ($33.6 million) for London-based Mute and its catalog, while an additional £19 million ($27.7 million) is on offer during the next four years, should Miller and his 70-strong global team meet performance targets.

Emerging from a rocky patch in the late '90s into a period of financial well-being, Miller reveals to *Billboard* that Mute proposed the deal to Emmanuel de Buretel, chairman/CEO of EMI Recorded Music Continental Europe.

"There are several reasons why I decided to do this now, many of which were down to a positively evolving relationship with Virgin/EMI that started over 15 years ago," Miller explains. "We were already in discussions with them over a worldwide distribution arrangement, and we are at a point in our history where the label is particularly strong. I would never have considered a deal like this from a position of need over desire."

De Buretel agrees. "It's better to deal in a position of strength rather than when you are deep up to your eyes in a financial crisis," he observes. "[Mute] is one of the jewels in U.K. labels. We want to show that you can acquire an indie label whilst at the same time respect its identity, its freedom, and its autonomy."

Miller—whom de Buretel describes as "a real visionary . . . one of the most important people in the U.K. industry"—will retain full artistic control and freedom; EMI's involvement will be exercised more in back-office functions. Miller says Mute will also continue its relationship with its British distributor Vital "for as long as we like." De Buretel confirms the same philosophy will preside when Mute's distribution contracts expire elsewhere in Europe.

Mute has a roster including Moby, Depeche Mode, Nick Cave & the Bad Seeds, Erasure, Yazoo, Luke Slater, the Jon Spencer Blues Explosion, and Goldfrapp; it also has the Prodigy for the U.S. and Paul van Dyk for both the U.S. and Canada.

Miller concludes, "I've always seen international marketing as such an important lifeblood for Mute and our artists, [so we will retain our own international marketing structure]. We have had an internationalist approach both to artist development and A&R since day one, which will be strengthened in the future."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	265,799,000	233,949,000	(▽12.0%)
Albums	251,782,000	228,557,000	(▽9.2%)
Singles	14,017,000	5,392,000	(▽61.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	232,511,000	215,397,000	(▽7.4%)
Cassette	18,783,000	12,607,000	(▽32.9%)
Other	488,000	553,000	(△13.3%)

OVERALL UNIT SALES

This Week	12,230,000	This Week 2001	13,483,000
Last Week	11,488,000	Change	▽9.3%
Change	▽6.5%		

ALBUM SALES

This Week	12,028,000	This Week 2001	12,873,000
Last Week	11,268,000	Change	▽6.6%
Change	▽6.7%		

SINGLES SALES

This Week	202,000	This Week 2001	610,000
Last Week	220,000	Change	▽66.9%
Change	▽8.2%		

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	12,366,000	11,286,000	(▽8.7%)
Middle Atlantic	32,565,000	28,538,000	(▽12.4%)
East North Central	35,360,000	32,560,000	(▽7.9%)
West North Central	14,510,000	13,372,000	(▽7.8%)
South Atlantic	44,315,000	41,292,000	(▽8.8%)
South Central	34,195,000	32,213,000	(▽5.8%)
Mountain	17,207,000	15,998,000	(▽7.0%)
Pacific	41,994,000	40,138,000	(▽4.4%)

ROUNDED FIGURES — FOR WEEK ENDING 5/12/02

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

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This One
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BMI pop awards

ALL FOR YOU
Janet Jackson
Black Ice Publishing

ALL OR NOTHING
Wayne Hector (PRS)
Steve Mac (PRS)
Irving Music
Songs of Windswept Pacific

AMAZED (3rd Award)
Marv Green
Chris Lindsey
Aimee Mayo
Careers-BMG Music Publishing, Inc.
Golden Wheat Music
Silverkiss Music
Songs of Nashville DreamWorks
Warner-Tamerlane Publishing Corp.

ANGEL
Ahmet Ertegun
Chip Taylor
EMI-Blackwood Music, Inc.

BE LIKE THAT
Brad Arnold
Chris Henderson
Escatawpa Songs
Songs of Universal, Inc.

BIG PIMPIN'
Jay-Z
EMI-Blackwood Music, Inc.
Lil Lu Lu Publishing

BREAKDOWN
Hugo Ferreira
Cherryworks Music
Eight Inches Plus Publishing
Warner-Tamerlane Publishing Corp.

BREATHE (2nd Award)
Stephanie Bentley
Hopechest Music
Universal-Songs of PolyGram International, Inc.

BREATHLESS
Andrea Corr (IMRO)
Caroline Corr (IMRO)
James Corr (IMRO)
Sharon Corr (IMRO)
Beacon Communications Music Company
Universal-Songs of PolyGram International, Inc.

BUTTERFLY
Flea
John Frusciante
Anthony Kiedis
Chad Smith
Moebetoblame Music

CALIFORNICATION
Flea
John Frusciante
Anthony Kiedis
Chad Smith
Moebetoblame Music

CHANGE YOUR MIND
Jeff Beres
Ken Block
Andrew Copeland
Ryan Newell
Mark Trojanowski
Crooked Chimney Music, Inc.
Songs of Universal, Inc.

COME ON OVER BABY (ALL I WANT IS YOU)
ChakDaddy
Eric Dawkins
Shelly Peiken
Celebrity Status Entertainment
E.D. Duz-It Music
peermusic
Shellayla Songs

CRAZY FOR THIS GIRL
Jeff Cohen
Jaron Lowenstein
As You Wish Music
EMI-Blackwood Music, Inc.
Tzitzis What We Do Music

DOESN'T REALLY MATTER
Janet Jackson
Black Ice Publishing

DON'T TELL ME
Mirwais Ahmadzai
Warner-Tamerlane Publishing Corp.

DROPS OF JUPITER (TELL ME)
Scott Underwood
EMI-Blackwood Music, Inc.
Wunderwood Music

DUCK AND RUN
Brad Arnold
Todd Harrell
Chris Henderson
Matt Roberts
Escatawpa Songs
Songs of Universal, Inc.

FOLLOW ME
Uncle Kracker
Gaje Music, Inc.
Warner-Tamerlane Publishing Corp.

GOTTA TELL YOU
Samantha Mumba (IMRO)
Warner-Tamerlane Publishing Corp.

HANGING BY A MOMENT
Jason Wade
G-Chills Music
Songs of DreamWorks

HE LOVES U NOT
Pamela Sheyne (PRS)
Warner-Tamerlane Publishing Corp.

HEMORRHAGE (IN MY HANDS)
Carl Bell
Peter Pig Publishing
Universal-Songs of PolyGram International, Inc.

HERE'S TO THE NIGHT
Max Collins
Tony Fagenson
Jon Siebels
Fake and Jaded Music
Less Than Zero Music
Southfield Road Music

HIT 'EM UP STYLE (OOPS!)
Dallas Austin
Cyptron Music
EMI-Blackwood Music, Inc.

I HOPE YOU DANCE
Tia Sillers
Choice Is Tragic Music
Ensign Music Corporation

I THINK I'M IN LOVE WITH YOU
Cory Rooney
Dan Shea
Cori Tiffani Publishing
Dan Shea Music, Inc.
Sony/ATV Songs LLC



song of the year

IF YOU'RE GONE
writer: ROB THOMAS
publishers: BIDNIS, INC.
EMI-BLACKWOOD MUSIC, INC.

AS PERFORMED BY
LIFEHOUSE



college song of the year

HANGING BY A MOMENT
writer: JASON WADE
publishers:
G-CHILLS MUSIC
SONGS
DREAMWORKS

FIFTY YEARS OF HONORING THE WORLD'S BEST SONGWRITERS AND CONGRATULATING THE INDUSTRY'S MOST CELEBRATED AND SUCCESSFUL PUBLISHERS



IF YOU'RE GONE
Rob Thomas
Bidnis, Inc.
EMI-Blackwood Music, Inc.

INDEPENDENT WOMEN PART I
Poke
Cory Rooney
Colpix Music, Inc.
Cori Tiffani Publishing
Ekop Publishing LLC
Sony/ATV Songs LLC

JADED
Marti Frederiksen
EMI-Blackwood Music, Inc.
Pearl White Music

KRYPTONITE (2nd Award)
Brad Arnold
Todd Harrell
Matt Roberts
Escatawpa Songs
Songs of Universal, Inc.

PUT IT ON ME
Ja Rule
Irv "Gotti" Lorenzo
D J Irv Publishing
Ensign Music Corporation
Slavery Music
White Rhino Music, Inc.

THE REAL SLIM SHADY
Tommy Coster
Eminem
Eight Mile Style Music
Ensign Music Corporation
Strawberry Blonde Music

RIDE WIT ME
City Spud
Dynacom Publishing
Songs of Universal, Inc.

SHE BANGS
Robi "Draco" Rosa
A Phantom Vox Corp.
Warner-Tamerlane Publishing Corp.

SOMEONE TO CALL MY LOVER
Janet Jackson
Black Ice Publishing

publisher of the year

UNIVERSAL MUSIC PUBLISHING

THANK YOU
Paul Herman (PRS)
EMI-Blackwood Music, Inc.

WHEN IT'S OVER
Craig "DJ Homicide" Bullock
Stan Frazier
David Kahne
Murphy Karges
Mark McGrath
Rodney Sheppard
E Equals Music
Grave Lack of Talent Music
Warner-Tamerlane Publishing Corp.

WITH ARMS WIDE OPEN (2nd Award)
Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music

LADY MARMALADE (2nd Award)
Bob Crewe
Stone Diamond Music Corporation
Tannyboy Music

LOSER
Brad Arnold
Todd Harrell
Matt Roberts
Escatawpa Songs
Songs of Universal, Inc.

LOVE DON'T COST A THING
Amille Danielle Harris
Greg Lawson
Connotation Music
Reach Global Songs
Warner-Tamerlane Publishing Corp.

MOST GIRLS
Kenneth "Babyface" Edmonds
ECAF Music
Sony/ATV Songs LLC

MUSIC
Mirwais Ahmadzai
Warner-Tamerlane Publishing Corp.

NO MORE (BABY I'MA DO RIGHT)
Cam'Ron
Killa Cam Music
Un Rivera Publishing
Warner-Tamerlane Publishing Corp.

ONE MORE DAY
Bobby Tomberlin
Mike Curb Music

ONE STEP CLOSER
Rob Bourdon
Brad Delson
Joseph Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Kenji Kobayashi Music
Nondisclosure Agreement Music
Rob Bourdon Music
Zomba Songs Inc.

PLAY
Christina Milian
Cory Rooney
Cori Tiffani Publishing
Songs of Universal, Inc.
Sony/ATV Songs LLC

SOUTH SIDE
Moby
The Little Idiot
Warner-Tamerlane Publishing Corp.

STUTTER
Steve Boone
Roy L. Hamilton III
Tre'Vant J. Hardson
J-Swift
Romye Robinson
John Sebastian
Mark Sebastian
Derrick "Fatlip" Stewart
Emandu Imani Rashaan Wilcox
Alley Music Corp.
Beefjunkye Music
Crack Addict Music
EMI-Blackwood Music, Inc.
Mark Sebastian Music
Trio Music Co., Inc.
Zomba Songs Inc.

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Bertelsmann Stands To Lose As Napster Considers Bankruptcy

BY BRIAN GARRITY

NEW YORK—Bertelsmann could end up taking a bath on its Napster investment should the cash-strapped swappery file for bankruptcy, as sources familiar with the situation predict it will.

The parent company of BMG Entertainment has loaned more than $85 million to Napster—at one time the most popular of the free music peer-to-peer services on the Internet—betting that the investment would pay off in similar fashion to a wildly successful financial gamble it made on AOL Europe in the early '90s.

But pulling any profits from Napster—which has been offline since last July and unable to relaunch as a for-pay service—now appears unlikely. The future of the file-sharing service is in serious doubt in the wake of Napster's board (controlled by venture capital firm Hummer Winblad) spurning a Bertelsmann buyout offer and its core management team—including founder and chief technology officer Shawn Fanning and CEO Konrad Hilbers—subsequently resigning in protest (*Billboard Bulletin*, May 15).

While the Redwood City, Calif.-based company had not filed for bankruptcy as of press time, sources familiar with the situation say such a move is a distinct possibility.

Should Napster declare bankruptcy, Bertelsmann, as the largest investor and supposedly a secured creditor, is not guaranteed to walk away with the service's intellectual property—its brand, technology, and consumer e-mail database. With a host of other investors and copyright infringement litigants also looking for a payday, bankruptcy experts say the fate of Napster's assets will hinge on their value relative to any secured money the company owes.

If the assets are worth less than all secured loans outstanding, a bankruptcy court may let Bertelsmann walk away with the remnants of Napster. But that, in turn, could trigger a round of legal claims against the media giant from labels and publishers currently suing the file-swapping service.

If the assets are worth more than the secure loan claims, they may be auctioned off to the highest bidder, or Bertelsmann may settle with any unsecured investors.

Additional reporting by Ed Christman in New York.

ExecutiveTurntable


EL-AMIN


ROSEN


SHERMAN

RECORD COMPANIES: **Qadree El-Amin** is promoted to CEO of Big3 Entertainment in St. Petersburg, Fla., and Los Angeles. He was COO.

Kim Garner is promoted to senior VP of marketing of artist development and media relations for Universal Records in New York. She was senior VP of marketing and artist development.

Janet Kleinbaum is promoted to senior VP of artist marketing for Jive Records in New York. She was VP of artist marketing.

Dee Murphy is promoted to VP of sales for Rhino Entertainment/Warner Strategic Marketing in Los Angeles. She was senior director of special markets and budget sales for WEA.

Kelly Mullens is named VP of corporate communications for Universal Music Group in New York. She was VP of business and corporate communications for Fleishman-Hillard.

PUBLISHING: **Susan Ranta** is promoted to director of music-sampling clearance for Universal Music Publishing Group in Los Angeles. She was manager of music-sampling clearance.

RELATED FIELDS: The board of directors of the Recording Industry Assn. of America promotes **Hilary Rosen** to chairman/CEO; **Cary Sherman** to president; **Michael Huppe** to VP of anti-piracy counsel and operations; **Jonathan Whitehead** to VP of anti-piracy counsel, Internet, and new media; **Stanley Pierre-Louis** to VP of legal affairs; and **Brigette Tenor** to VP of administration in Washington, D.C.

Larry Webman is promoted to VP of Little Big Man Booking in New York. He was an agent. Little Big Man also names **Jonathan Adelman** an agent in New York. He was a club and college talent buyer for Clear Channel Entertainment.

BMI Awards Honor Brad Arnold

BY MARGO WHITMIRE

LOS ANGELES—Brad Arnold of 3 Doors Down was named BMI pop songwriter of the year at the performing-rights organization's 50th annual Pop Awards, held May 14 at the Regent Beverly Wilshire Hotel.

Four of his songs from the band's debut album, *The Better Life* (Republic/Universal Records)—"Be Like That," "Duck and Run," "Kryptonite," and "Loser"—were on BMI's "most performed" list this year.

"This is awesome," says Arnold, who wrote "Kryptonite" in his high-school algebra class. "It's totally an honor for the band, though. It's all of us, not just me."

The Matchbox Twenty hit "If You're Gone," penned by frontman Rob Thomas, was named song of the year for the songwriter and publishers Bidnis and EMI-Blackwood Music. The award is given to the song tallying the most broadcast performances during the Oct. 1, 2000-Sept. 30, 2001, eligibility period.

Thomas, who was BMI's 1999 pop songwriter of the year, is now among an elite group of writers that has captured both the songwriter and song of the year honors. Other double-winners include Stephen Bishop, Michael Bolton, Mariah Carey, Kenneth "Babyface" Edmonds, Dolly Parton, and Will Jennings.

Universal Music Publishing was honored as pop publisher of the year, with 11 songs recognized at the golden anniversary gala. This distinction is given to the company with the highest percentage of copyright ownership among the awarded songs. In addition to the four that won Arnold top honors, the award-winning songs included "All or Nothing," "Breathe," "Breathless," "Change Your Mind," "Hemorrhage (In My Hands)," "Play," and "Ride Wit Me." On hand to accept the award was David Renzer, worldwide president of Universal Music Group.


ARNOLD

Other multiple honorees in publishing were Warner-Tamerlane Publishing, EMI-Blackwood Music, Escatawpa Songs, Sony/ATV Songs, Black Ice Publishing, Cori Tiffani Publishing, and Ensign Music, all of which received three or more awards.

Taking home three awards each were songwriters Janet Jackson, Cory Rooney, and 3 Doors Down members Todd Harrell and Matt Roberts. Double honorees were Mirwais Ahmadzai, 3 Doors Down's Chris Henderson, and Red Hot Chili Peppers Flea, John Frusciante, Anthony Kiedis, and Chad Smith.

Lifehouse's "Hanging by a Moment" earned songwriter Jason Wade the award for the most-performed song on college radio. From the band's debut album *No Name Face*, the song is published by G-Chills Music and Songs of DreamWorks.

Country tune "Amazed" collected its third consecutive win in the pop award category, while "Kryptonite," "With Arms Wide Open," "Breathe," and "Lady Marmalade" each received their second awards.

A highlight of the evening was the presentation of the first BMI Icon Awards to Chuck Berry, Bo Diddley, and Little Richard. The trio were honored for their contributions to the musical world and their influence on later musicians.

Winners are determined by the number of feature broadcast performances on American radio and TV during the eligibility year. BMI president/CEO Frances W. Preston and Los Angeles VP/GM of writer/publisher relations Barbara Cane handed out the evening's awards. A complete list of 2002 BMI Pop Award winners appears on page 46.

Hatch Mulls Artists' Rights, Licensing Bill

BY BILL HOLLAND

WASHINGTON, D.C.—At a May 15 hearing, leading lawmakers on the Senate Judiciary Committee urged the record industry and Webcasters to work out disagreements on royalty rates and reporting conditions forwarded by the Copyright Arbitration Royalty Panel (CARP) last month and did not call for a legislative fix to adjust the still-pending rates.

As to the complaints of Webcasters that if the CARP rates are approved they will drive Webcasters out of business, committee chairman Patrick J. Leahy, D-Vt., said, "If I had the power to create a solution right now, I'm not sure what that solution would be." Apparently, lawmakers will wait until May 21, when the Librarian of Congress will decide if the CARP should be approved.

The hearing took a left turn when former chairman Sen. Orrin G. Hatch, R-Utah, citing larger online music issues, announced that he would initiate discussions with Leahy to forge an artists' rights and non-discriminatory licensing bill.

"Let's look at the larger context," Hatch said. "We've been monitoring this for six or seven years. We thought they were on their way, but they're not there yet. We know peer-to-peer piracy and [industry] consolidation is not the way to go . . . and we want more to accrue to artists."

Hatch said he was "troubled to read in a recent issue of *Billboard Bulletin* that a new study found that the major labels' own Internet services contain only 10% of the top 100 singles and only 9% of the top 100 albums" and that MusicNet "had only three current hit singles available, even though the record labels that have licensed MusicNet account for nearly 40% of The Billboard Hot 100" (*Billboard Bulletin*, April 23).

In a May 14 letter to Leahy, Hatch wrote: "The continued lack of legitimate and diverse music will drive consumers to unauthorized sites, as we have seen, and thereby makes legitimate ventures impracticable to launch." Congress, he wrote, should consider legislation "aimed at moving the industry forward so that artists and creators can be compensated and so that consumers could have choices to purchase and enjoy music." Provisions would include:

- an out-of-print revival right. Hatch describes it as "a sort of safe harbor for artists or on their behalf to allow services to provide streams or downloads, etc., of out-of-print [recordings]";
- direct payment to artists and ending "breakage" charges. Hatch said, "We should explore the best way to accomplish [direct payment of all royalties], as well as addressing the relevance of such traditional charges against artist royalties as those for breakage, returns, free goods etc., in the context of digital distribution." Artists and managers say such provisions in record contracts are not legitimate (*Billboard*, Sept. 29, 2001);
- artist rights in domain names. "Some contracts purport to grant domain-name rights to record companies in perpetuity," Hatch wrote, adding, "It makes sense for the domain name to follow the artists from label to label" and "to be controlled by the artist";
- Copyright Office database modernization. "The database is not easily accessible," Hatch wrote, "and does not lend itself to high-speed or high-quality [online] use [for] clearing rights for legitimate online music services";
- non-discriminatory competition protections. Hatch wrote: "We should also consider extending non-discrimination concepts of current copyright law to cover online music distribution services where major labels could be acting in an anti-competitive manner."

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AN OPEN LETTER TO THE MUSIC COMMUNITY:

A few weeks ago, in this very periodical, Sound Exchange, the RIAA's mouthpiece and collection agency for sound recording copyright holders and artists, purchased a full page advertisement in order to enlist Billboard readers to support the usurious webcaster and radio Internet simulcaster royalty rate set to take effect this week.

As co-producer of EAT'M 2002 (www.eat-m.com), founder of pulver.com, RevUp Records and pulverradio.com, I am disgusted with the nearsightedness of those claiming to represent rights holders. If they are victorious in their neo-luddite quest, their victory will be Pyrrhic at best. I am announcing here and now that pulverradio.com is changing its format to fit the only viable way to continue in this business: pulverradio.com will only play artists that have signed the gratis sound recording Internet license posted at pulverradio.com. The bands and artists that pulverradio.com will be forced to play will most likely not be major label acts. I assume most of the major record labels would never waive the royalty obligation, because for them it is always about the almighty buck and nothing to do with consumer choice. I hope there are people and labels that can help prove me wrong. I, for one, wholly support a reasonable sound recording webcasting royalty based on a percentage of revenue or a minimum of $250 a year, not an unreasonable one currently under consideration.

Plain and simple, Congress screwed up! Back when this sound recording royalty provision was being considered, many assumed that one could take the stream and replicate it into a CD quality track and the listener would never have to buy the CD. Hence, in a back door way Congress attempted to compensate the records labels for the perceived lost sale. As listeners of Internet radio can attest to, the quality of the stream is nowhere near CD quality. Moreover, the onerous notice and record keeping provisions, which is a separate but just as important brouhaha, will make millionaires of software developers, millions in billing for attorney litigation fees and force many webcasters to close down.

I won't let that happen. I am a tech visionary and proud of it. You have lost me. I will now support music by musicians who understand that exposure overrides the paltry sums most of the recipients will see. The urge to listen not copy is why people tune into Internet radio. The chance to hear something fresh, challenging and hip all comes to mind. If that means unsigned bands and bands whose labels are progressive enough to recognize that the current royalty rate is absurd, then so be it. pulverradio.com — fiercely independent. I like the way that sounds.

Sincerely,



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Irish Tenors' 'Ellis Island' Music Aided By Northport TV Spots

BY CARLA HAY

NEW YORK—The Irish Tenors are proof that an effective TV campaign can do wonders in revitalizing album sales. The Celtic trio of Anthony Kearns, Ronan Tynan, and Finbar Wright has made a comeback on The Billboard 200 with its current album, *The Irish Tenors: Ellis Island* (Music Matters), which re-entered the chart at No. 66 in the May 18 issue.

As much as 97% of the sales were attributable to a direct-response TV campaign from Northport Marketing (Over the Counter, *Billboard*, May 18), which blanketed mainly the East Coast. According to Nielsen SoundScan, the album sold 18,000 copies that week, with the vast majority of the sales coming from Northport Marketing accounts.

That chart re-entry resulted in the album achieving Heatseeker Impact status, as it graduated from the Heatseekers chart into the upper half of The Billboard 200. The album previously peaked on the Heatseekers chart at No. 1 in the March 31, 2001, issue and has been a steady seller on the Top World Music Albums chart.

Bill Gilliland, Northport Marketing project manager for the Irish Tenors, explains why the TV campaign was such a success: "On the *Ellis Island* project, we sweetened the deal by offering customers a free Ronan Tynan CD to anyone who bought the *Ellis Island* CD, cassette, or video."

In addition to the efforts of Northport Marketing, based in Northport, N.Y., the album's sales were aided by U.S. distribution from New Hope, Minn.-based Navarre.

The TV campaign ran from February through April, and Gilliland says that the remarkable response from consumers "points out how price-sensitive the market is."

It seems as if the Irish Tenors can count TV as their best marketing tool. Without the benefit of mainstream radio airplay, the trio has been largely introduced to the American public through PBS concert specials: 1999's *The Irish Tenors*, 2000's *The Irish Tenors: Live From Belfast*, and last year's *The Irish Tenors: Ellis Island* have all yielded hit albums of similar titles. (The 1999 album *The Irish Tenors Home for Christmas* scored on the U.S. charts as well.) In addition, the trio was a featured act on last year's PBS concert special *A Capitol Fourth*, celebrating the Fourth of July.

John McDermott, one of the original Irish Tenors, was replaced in 2000 by Wright. The Irish Tenors are represented by Mattie Fox Management in Ireland.

"We've had an unprecedented level of support from PBS and American public television," Music Matters director of marketing Chris Cary notes. He says the *Ellis Island* album has a unique appeal to the U.S. market "because America is a nation of immigrants, and [famed immigrant processing depot] Ellis Island has special meaning to a lot of Americans."

The Irish Tenors will embark on a limited U.S. tour in August. There also plans for a tour in November and December.

DMZ/Columbia's 'Stanley' Is A Solo Trek

The Bluegrass/Acoustic Roots Legend Gets Produced By T-Bone Burnett

BY RAY WADDELL

NASHVILLE—At an age when most professional musicians are ready to back off both road and studio activity, acoustic legend Ralph Stanley has hit a remarkably productive streak and is showing no signs of settling down.

Stanley, 75, has released eight albums since 2000, and he maintains a busy touring schedule. Yet another release—an eponymous project for DMZ/Columbia—comes June 1. The album is the pilot project of the DMZ/Columbia partnership, the former being a startup imprint of T-Bone Burnett and film producers Joel and Ethan Coen. Burnett and the Coen brothers successfully teamed up previously on the multiplatinum *O Brother, Where Art Thou?* soundtrack.

Executive-produced by Burnett, *Ralph Stanley* forsakes Stanley's Clinch Mountain Boys for such acoustic wizards as Norman Blake and Stuart Duncan. But it still effectively captures Stanley's stark, heartfelt tenor honed during thousands of live performances and some 185 albums.

When asked about his numerous releases during the past couple of years, Stanley says, "Well, yes, I think that is a lot of albums. But they seem to be buyin' 'em, so I just keep puttin' 'em out."

The new record is the first of six that Stanley will record for DMZ/Columbia, following a relationship with Rebel Records that lasted more than 35 years. This is also the first album that Burnett has produced for Stanley, with the exception of their pairing on the *O Brother* soundtrack. Accustomed to charting his own course in the studio, Stanley says Burnett was "fine to work with," adding, "he knows what he's a-doin'."

Stanley says Burnett suggested the bulk of the material on *Ralph Stanley*, which largely consists of new arrangements on traditional, if rarely-heard, chestnuts. "We went way back to some older songs I heard when I was just a boy," Stanley says. "Some of 'em I'd never even heard before."

The album's material alternates among such uplifting gospel fare as "Lift Him Up, That's All" and the soaring "Great High Mountain" to lovelorn heartache in



"Girl From the Greenbriar Shore" and "Look On and Cry" to the Celtic tale of adultery and murder "Little Mathie Grove."

Stanley's voice remains a note-bending marvel, instantly recognizable and often goosebump-inducing, particularly on such a capella readings as "Twelve Gates to the City" and "I'll Remember You Love in My Prayers." Stanley says, "Well, I should have [my own style] by now. I guess there ain't no other sound like it, good or bad. I can do things now with my voice that I couldn't before."

Stanley laid down his banjo while recording the album, opting to offer up vocals only. "I told 'em I didn't want to play on this record. I can put so much more into my singin' when I don't have to study about playin'."

The planets are aligned to make this debut DMZ/Columbia release a winner, those marketing the project believe. "Coming to the party is not only this legendary musician but also this team from DMZ in their first release since *O Brother*," says Columbia senior VP of marketing and media Larry Jenkins. Several distinct audiences will be targeted, according to Columbia VP of marketing Greg Linn. "You've got Ralph's traditional bluegrass market that has supported him for years on albums and tours," Linn says. "Then you've got the *O Brother* market, and you've also got a collegiate market that is discovering this music, because it's real. We plan to address each area." Additionally, the label will capitalize on Stanley's presence on the high-profile Down From the Mountain shed tour, which begins in June.

Geoff Stoltz, senior buyer for Torrance, Calif.-based Wherehouse, is optimistic for *Ralph Stanley*—if cautiously so. "I'm not sure it's going to do *O Brother*-type numbers, but Dr. Ralph Stanley's visibility has risen considerably from that album and the tour, and we'd love to see lightning strike again," Stoltz says. "We'll have it in some of our key programs and support it along the third leg of the Down From the Mountain tour, when it plays our markets."

Even with such a busy schedule and new releases planned, Stanley admits he remains enamored of performing. "We're leavin' today on another tour. I like to fish, but I'd rather do this."

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Breeders Bounce Back With 'Title TK'

4AD/Elektra Set Is Band's First Since 1993 Smash 'Last Splash'

BY WES ORSHOSKI

NEW YORK—In a charmingly scatterbrained sort of way, the Breeders' Kim Deal has veered off the question-answer-question interview path to debate which pronunciation of the Los Angeles neighborhood Los Feliz is technically correct—the commonly used (by non-Spanish-speaking folks, anyway) "los fee-less" or "los fa-leez."

"We just talked about this yesterday or the day before yesterday," Deal says to both the interviewer on the phone and guitarist Richard Presley, who is sitting nearby. "You know, when you say 'Feliz Navidad,' it's 'fa-leez.' It should be 'los fa-leez,' not 'los *fee-less*,'" she says, sounding satisfied.

"Fa-leez" or "fee-less," the neighborhood is being discussed because it's home to drummer Jose Medeles. Yet it's really another area of town, East Los Angeles, that is of more importance, at least in Breeders lore, anyway. It's there that the remainder of the band—Deal, sister Kelley Deal, Presley, and bassist Mando Lopez—call home, and it's there, two years ago, that the seeds of the Breeders' long-overdue return to the studio and stage were planted.

After a frustrating stay in New York, Kim moved to East L.A. in summer 2000 with hopes of mounting a Breeders resurrection—which is completed Tuesday (21), when 4AD/Elektra issues *Title TK*, the act's first set since its 1993 alt-rock smash *Last Splash*.

She moved west after meeting Medeles and Presley—members of the L.A. punk band Fear—one night in New York. The chance encounter—which came as Kim was becoming increasingly annoyed with New York musicians who wanted to be paid to practice—led to an all-night jam session that spilled into the morning.

Presley recalls, "Afterwards, she said, 'I'd like to come to L.A., and maybe we could jam together and see what happens.' And, we were like, 'Yeah, whatever, sure.' It's *Kim Deal*, you know?"



THE BREEDERS

—leader of the Breeders and former bassist/vocalist of revered alt-rockers the Pixies—"But, sure enough, we kept up correspondence over the next few months, and she came out here in June 2000 and we started jamming."

The move came after the Breeders had dissolved into side projects (most notably the Amps and the Kelley Deal 6000), the eventual departures of *Last Splash* rhythm section Josephine Wiggs and Jim McPherson, and, to put it simply, too much alcohol, too many drugs, and a little rehab.

Although Kim says she played a few shows as the Breeders in the late '90s, it wasn't until Kelley rejoined her in Los Angeles with Presley and Medeles that the act was officially reborn.

With the band jelling and momentum finally building, Kim and company resurfaced with a free show in late 2000 at Mr. T's Bowl, a former bowling alley in L.A.'s Highland Park neighborhood. The gig, a chance for the group to scratch its building performance itch before the Deal sisters headed home for Christmas, was booked at nearly the last minute by a band friend.

"We wanted to go out and play, but we didn't want to charge anybody, because we only had, like, a half-hour set, and we were playing a lot of new stuff," Kim recalls. "But we wanted to try our new stuff out. We just wanted to *play*!" On a Saturday night, the band booked an early set—so as not to disrupt the night's already-set schedule—for the upcoming Tuesday night. "So [on Tuesday] we unload our gear and we go to play, and the fuckin' place is *packed*! We thought we'd be playing in front of six people, all our friends."

Starting at Mr. T's, momentum has continued to build around the Breeders, as the band has trekked the States and Europe previewing the Steve Albini-engineered *Title TK*, an often quirky, sometimes moody, and always exciting alt-rock romp that proves unpredictable and fun while sticking to the band's style (see review, page 22).

In many respects, that the band has been away for nearly a decade has proved a non-factor, says Elektra VP of marketing and artist development Dana Brandwein, who notes that support and interest from both press and key indie retailers has been strong.

"I think people were excited about the Breeders coming out with a new album in the first place, but then to not be disappointed—to be incredibly enthusiastic instead—it's kind of like, 'Wow, this is just terrific,'" Brandwein says. "It's kind of exciting to know that a band can be out of the marketplace for a little while, come back, and still have fans not only staying steady but being really excited about what they've gotten."

Elektra's street team is helping spread the word on the set, as are free downloads (available on various sites) of "Huffer"—for which the band, which is managed and booked by Kevin Oberlin in L.A., has shot a video.

The press on *Title TK* seems to be driving sales of Kim's Amps set (1995's *Pacer*), as well as those of Pixies and past Breeders sets, says Jim Kaminski, rock buyer for Tower Records' Greenwich Village store in New York.

Kaminski says it's not too tough to figure out why the band's fans have remained interested: "The band hasn't done anything to damage its credibility. They didn't rush to put out a follow-up, and they didn't make any music that's turned anybody off."

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The Beat™



by Melinda Newman

NEW WAVE: Just as the *Billboard* Hot Country Singles & Tracks chart showed that country radio has widened its doors to welcome a number of entries from independent labels during the past 18 months, it looks as though radio stations reporting to the *Billboard* Adult Top 40 chart are similarly opening their arms to artists signed to indie record companies.

In the May 18 issue, two new indies, Immergent Records and Gold Circle Music Label Group, made their debuts on the Adult Top 40 chart with songs from **Dishwalla** ("Somewhere in the Middle") and **Meredith Brooks** ("Shine"), respectively. TVT's **Default** is also experiencing great success on the chart with current hit "Wasting



DISHWALLA

My Time." Both Immergent and Gold Circle are distributed through RED; TVT is self-distributed.

Other indie artists who have charted in recent months include **Josh Joplin Group** and **Jeffrey Gaines** (both on Artemis), Edel acts **Roxette** and **Jo Davidson**, and Extasy artist **Laura Dawn**. (**Creed**, a fixture on the Adult Top 40 chart, is not considered an indie act by *Billboard* because its label, Wind-up, is distributed through BMG.)

"I think this format was always receptive to indie labels," Gold Circle Music Label Group CEO **Rob Dillman** says. "But most indie labels, like Windham Hill or Epitaph, did a specific type of music that wasn't really mainstream. With the exception of Jive, I don't think there was one geared to hot AC or adult top 40. Now, indie labels are starting to embrace this kind of music."

Immergent Records CEO/chairman **John Trickett** admits that the level of entry for the adult top 40 market is steep: "It was more expensive for us in terms of indie promo costs, and we're competing for fewer slots [than some other formats]. This is a tough route. It would have perhaps been easier if Dishwalla had made a harder record and we would have pushed it more as an indie rock record, but we made the record not worrying about the format it would fit into."

That freedom to make the record the band wanted to make is one reason Dishwalla, which was formerly on A&M and Interscope, chose Immergent, lead singer **J.R. Richards** says. "We know we're a priority for them. We also wanted to get out of the corporate structure and having to go through another merger."

Richards acknowledges that signing with a new indie does require a certain "leap of faith. You don't have the leverage at radio that you had at a major, because the [indie] doesn't have a track record, but just because you're on a major label doesn't mean they use the leverage for you."

Dillman, a major-label veteran, feels that the quality of music makes up for the lack of leverage the indies may have. "When I was at Epic or Mercury, you had leverage, but if the station didn't think the song worked for them, they still weren't interested."

Dishwalla and Brooks, who was previously on Capitol, are also making inroads at radio because they are known quantities; Dillman admits it's harder to take a new act to radio. "You get a head-start because you don't have to go to radio and explain who Meredith Brooks is. You can get right into the conversation of the song. We're finding that adult top 40 is more receptive to her than some new artists because her name means something to them."

Brooks, whose album arrives Tuesday (21), will open for Melissa Etheridge on her summer tour. Dishwalla, whose *Opaline* hit stores April 23 and debuted at No. 12 on the *Billboard* Independent Album chart, is on the road into the summer.

CREATIVE ANGST: For Grammy Award-winning composer **Danny Elfman**—who was honored with the Richard Kirk Award May 15 for outstanding career achievement at the annual BMI Film & Television Awards (see story, page 19)—the creative process of scoring a film remains a painful one. "The first week will be scattered and chaotic; I'll feel like it's never going to come together . . . Then I go through a period of despair, thinking that it's not going to work, that it's never going to come together. That's followed by a period of euphoria where I have been saved by the muses," says Elfman, who composed the music for *Spider-Man* and is currently working on the score for **Brett Ratner's** new film, *Red Dragon*. After the director signs off on the direction Elfman is taking, he says, he's once again plunged into despair, spending weeks "in solitary confinement [and] asking people to start my car since I haven't left the house. That depressing and difficult period will be followed again by euphoria when [the film] comes out and I experience the finished product."

Additional reporting by Margo Whitmire in Los Angeles.

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U2 Helmsman Lillywhite Fosters, Signs Iowa's Rearview Mirror

Teens Put The 'Real World' On Hold After Catching The Eye, Ear Of Lauded Producer/Gobstopper Records Chief

BY JILL PESSELNICK

LOS ANGELES—When the Cresco, Iowa-based Rearview Mirror first formed five years ago, its eldest member was a mere 15 years old. At the time, lead singer Adam Ptacek thought that the quartet would perform at local clubs through high school and that they would then likely disperse to separate colleges. But the opportunity to make music a career was put on the table by producer and Gobstopper Records founder Steve Lillywhite, and now the 18-to-20-year-olds are awaiting the June 4 release of its debut album *All Lights Off*. (It will be distributed by Palm Pictures through the Alternative Distribution Alliance.)

"We were just in it to have fun," explains Ptacek of the band's original goals. "We never expected it to go as far as this. We were all planning on going to college, and we just kind of got caught up in the whole thing."

Though initially met with resistance from its peers, Rearview Mirror (which also includes guitarist Matt Olson; bassist Jason Ptacek, Adam's older brother; and drummer TJ Kammer) steadily acquired a local fanbase in Iowa and particularly in nearby La Crosse, Wis., throughout its high school years. (Adam Ptacek, the youngest of the group, won't be donning a cap and gown until the end of this current semester.) Playing mostly Creed and Limp Bizkit-type covers, the act often worked four-hour sets at isolated bars.

By 1999, the group shifted focus and made its own 12-track album. Though the project itself didn't attract attention, Rearview Mirror's continual club performances caught the interest of Norbert Nix, VP of Refugee Management, a Nashville-based firm. Nix became the group's manager, and soon it was doing showcases for major labels.

"We played for Interscope in L.A. It was the weirdest experience ever," Adam Ptacek says. "We had been there for about two hours before we actually played, so we were just sitting around thinking about it. Finally, the [executives] walk in and they just point to you and you're supposed to start. It's like sitting there playing for a judge."

It was a far different experience that led Rearview Mirror to Lillywhite's Gobstopper Records. Lillywhite, who has produced albums for such major acts as U2 and Dave Matthews Band, first heard of the group on an Internet mailing list, and ended up making a trip to La Crosse to see them live. "We could see him in the crowd rocking out the whole time," Adam Ptacek recalls. "It was crazy because he couldn't dance very well. After the show, he said, 'I have ideas for this and ideas for this.' It was great."

Lillywhite was intrigued by the act because of some of its similarities to an early U2. "I was looking for a band that really gave me the sort of feeling that U2 gave me when I first met them, which was something not musically the same—because the world has moved forward in that way—but the sort of commitment between themselves," he says. "You couldn't imagine these guys being in two or three bands at the same time. That's the sort of commitment I mean."



REARVIEW MIRROR

'The album has a lot of observations about living in a small-town community. We saw a lot of talented people throwing their lives away for something simple and easy like working in a factory or getting drunk and arrested.'

—ADAM PTACEK, REARVIEW MIRROR

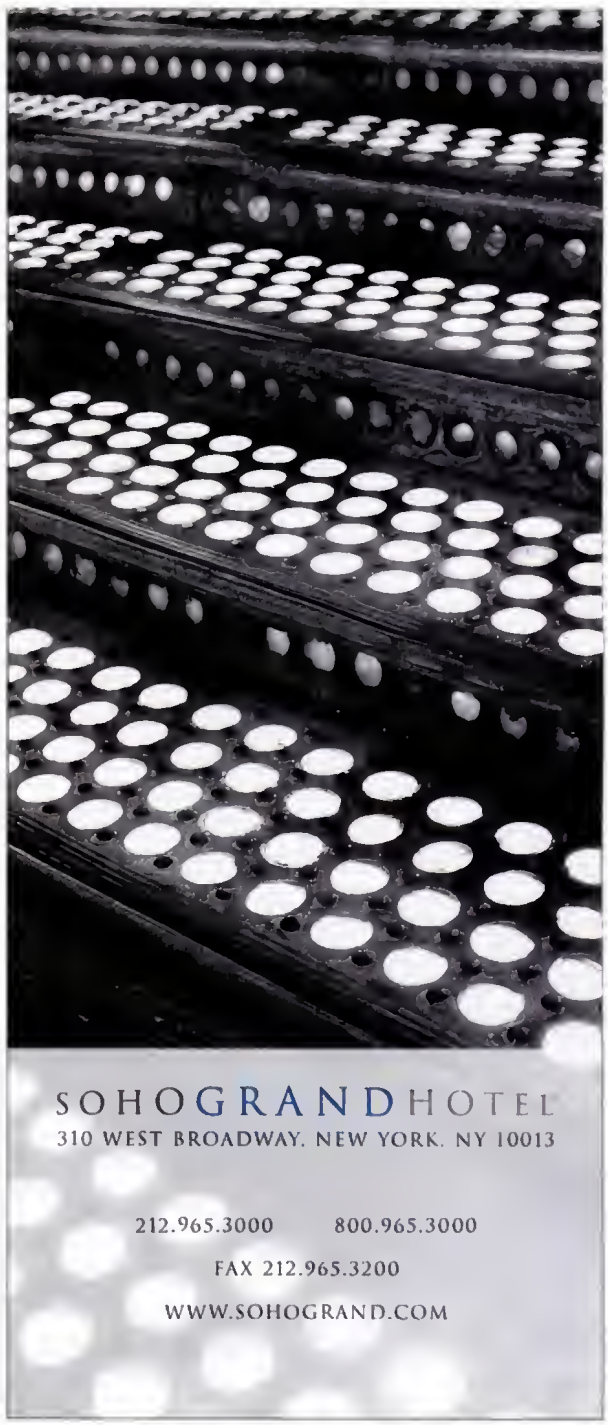
Rearview Mirror's musicianship and vocal prowess (Adam Ptacek's voice is at times soft and emotional, at others angry and rough) rated among the best that Lillywhite had ever heard, and it was such songs as first single "In the Beginning," a passionate track with rousing guitar riffs, that stayed with him. "[The album] has a lot of observations about living in a small-town community," Adam Ptacek says. "We saw a lot of talented people throwing their lives away for something simple and easy like working in a factory or just going out on the weekends and getting drunk and getting arrested. 'In the Beginning' is about someone I knew growing up who changed and became this real jackass. Their whole life was this big struggle of avoiding who they really were."

The challenges of breaking out of the small-town mold is skillfully addressed in the ballad "City Walls," while the hardcore "Animal" is a heated exploration of a person unable to see his or her own degeneration. "Guilty," winner of a 2000 Tonos songwriting competition, is another album highlight that further delves into the idea of personal accountability. (Rearview Mirror's songs are published by Rearview Music/ASCAP.)

Lillywhite says that the group, which is booked by Brody Becker of Nashville-based Monterey Artists, will focus on touring the Midwest for now and will add tour dates organically. Local retail reaction is likely to be strong, while "In the Beginning" has already earned radio support on such stations as KFMW in Waterloo, Iowa.

The station's PD, Michael Cross, says, "If the Korn record wasn't out there, it would be my No. 1 request. I think the song has legs. The chorus is just so infectious, and there is just something about it that sticks with you. We're in it for the long run."

And that is just how Lillywhite feels about the band. "We want to build this thing over the long term," he says. "We don't want to rush it. I believe in the record, and there's no rush for it to race up the charts. There are a lot of songs on there that I think will do very well over the next year or so."



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Mojo/Jive Punk Act Goldfinger Presses On With 'Open Your Eyes'

BY ADAM G. KEIM

MINNEAPOLIS—Though they're not fond of being pigeonholed, Goldfinger happily settles for a contemporary punk classification.

"They have obvious [mainstream] rock overtones," Jive marketing VP Kim Kaiman says, "but they have a little more in common with the best punk bands."

Goldfinger's forthcoming album, *Open Your Eyes*, was released May 5 in Canada and is due in the States Tuesday (21) via Jive's new Mojo/Jive imprint. Having already released several albums, the band has decided to take a serious turn with its new release.

"Goldfinger has a history," Kaiman adds. "They are not just another new band. With this new release, they are now poised to break bigger than they have before."

Most of the songs performed by Goldfinger are written by frontman John Feldman, who also produced the set. Many of the songs are written from a personal perspective.

"It's hard to write songs," he says. "Every song on the record has a different meaning to me, and every song is really different. Every time I try to write something when I am not inspired, it turns out like poo."

Feldman and the band members feel it is important to write songs about things they believe in. Being a strong animal-rights activist, which is apparent on the songs "FTN" and "Open Your Eyes," Feldman also conveys his message in the video (which was directed by Troy Smith).

"I wanted to show people slaughterhouse footage, because it is the best tool I have on how animals are treated," Feldman says. "But with videos, there was so much that had to be diluted. It was hard for me to use subliminal messages, like having a big piece of ham that turns into an animated pig. But we have lots of ideas crammed into three minutes. We had fun making it."

Throughout the set, the band shares its stance on issues with startling lyrics, slamming Ted Nugent, Jennifer Lopez, and MTV in 39 minutes of energetic bursts of heavy punk-pop.

Open Your Eyes does have some questionable contributions, such as the bubble-gum-hinting "Tell Me," the borrowing of the all-too-recognizable "ooo wa ha ha ha" that Disturbed has made so popular, and the ear-piercing guitar screeching that starts out the CD. But those distractions are easily made up for with potent lyrics in "Spokesman," "Dad," and "January"; touches of humor; the musical ability to have none of its songs sound similar; and the insanely aggressive drumming of Darrin Pfeiffer.

Now wrapping up a tour with Sum 41, Goldfinger is heading to Europe for a week this month and will then return to the States for its own tour, to be supported by Mest, Riddlin' Kids, and the Used.

"Touring is grueling, because our stage show is pretty intense," Feldman notes. "Despite the shin splints and sore backs, we try to put on the best performance we can. It's work, but we have built a following because of our live show."



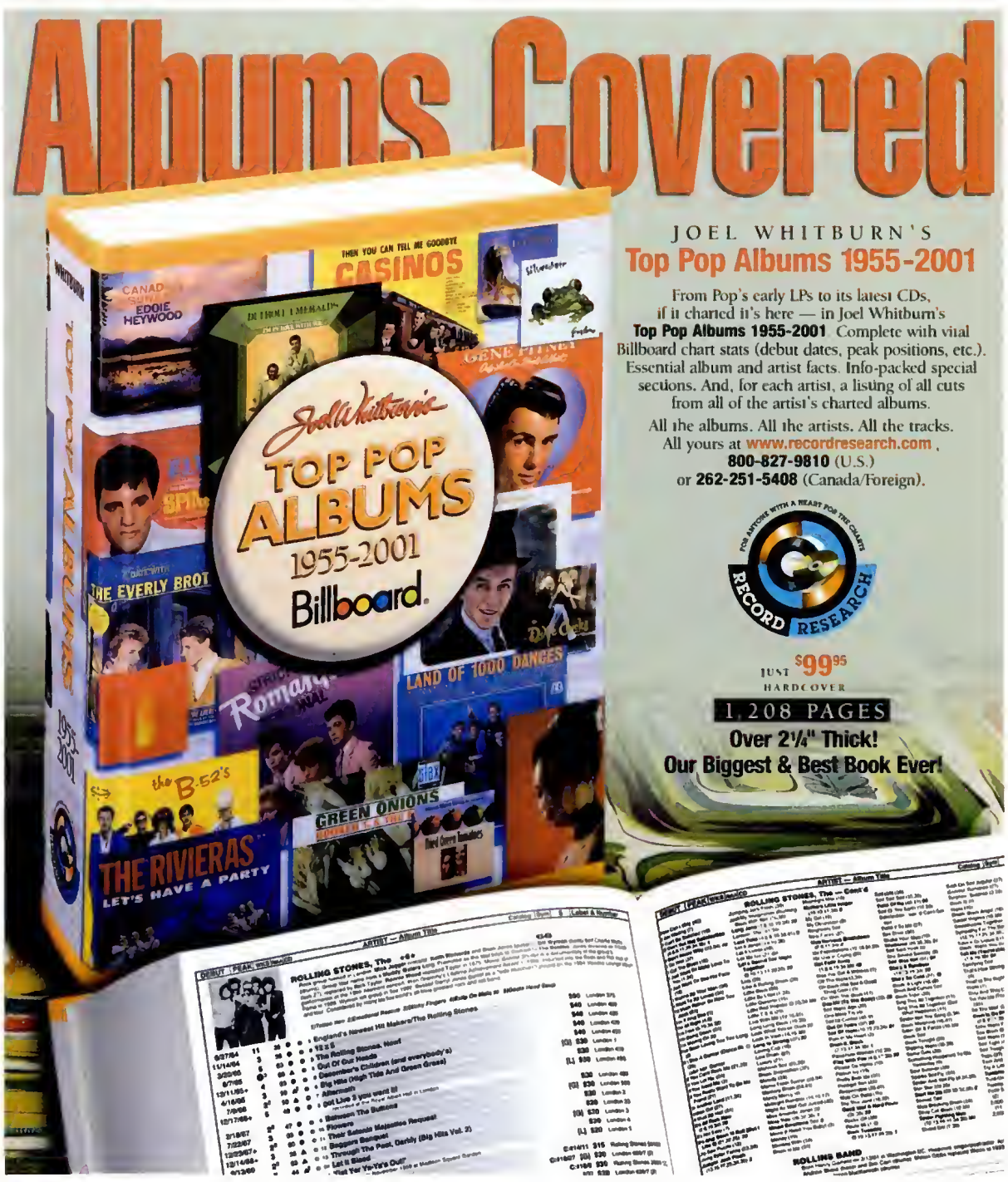
GOLDFINGER

Jive is working the album at college radio and via street marketing teams.

The band, which is having its own Goldfinger skateboard deck designed, is also expected to be heard at the 2002 ESPN X Games in Philadelphia.

Kaiman notes, "It's a crowded marketplace. There are lots of bands competing for limited spots, and that's the only thing holding Goldfinger back. They'll win though, because they have the honest factor; they are doing something that is so completely truthful to who they are. They will be noticed for that."

Goldfinger is managed by Stephanie Brownstein of SMB Management, and John Reese of Freeze Management, both in Los Angeles. They're booked by Ken Fermaglich of the Agency Group in New York.



Snarly Youth Gang Trail Of Dead Is On The Rise

'Source, Tag & Codes' Is Texas Act's Third Set, First For Interscope

BY ANDREW KATCHEN

BOSTON—Where some bands present themselves as four separate individuals, post-punk gatecrashers . . . And You Will Know Us by the Trail of Dead (commonly referred to, for brevity's sake, as Trail of Dead or Trail of the Dead) operate as a smartly dressed youth gang that tackles adversity with loud guitars, panache, and matching haircuts.

On its third album and Interscope debut, *Source, Tag & Codes*, Trail of Dead further demonstrates its proficiency as crushing songsmiths and flashy lads, all the while promulgating its desire to smash past the mainstream quagmire and kick everyone square in the pants. Radiating with devilish and feminine good looks, snarly attitudes, and a glass-shattering oeuvre, this little-united front could be just the visceral shot in the arm today's rock world desperately needs.



... AND YOU WILL KNOW US BY THE TRAIL OF DEAD

Singer Conrad Keely mentions that, when not recording, the majority of his time is spent keeping busy with all things Trail of Dead. Since completing *Source, Tag & Codes* with producer Michael McCarthy, the band has been consistently occupied with multiple endeavors; not to mention the fact that it has been on the road since the set's Feb. 26 release.

"We haven't had a break," Keely says. "After we finished recording, we did two short tours of the U.S. and one through Brazil. Our plate is really full with other projects right now as well. We're planning on putting out a [fanzine] that will be given out separately with the record. We're also developing videos for three songs, and we're planning a type of video experience where you can watch [the clips] individually or as one continuous piece."

Embedded in Trail of Dead's attitude is a weary fascination with and self-conscious acceptance of religious doctrine and belief. Keely and guitarist/drummer Jason Reece commonly conjure images of idol worship, pop culture vacuousness, and the dehumanizing effects of technology in their impassioned wails. On *Source, Tag & Codes*, the song "Homage" finds Reece delivering the darkly messianic lines "Brutal kids of this promised future/I call out to all those young and blackhearted/Do you believe in what I have seen?" with a frightening howl.

But Keely asserts that not every track on the set stems from a need to be confrontational or antagonistic: "When we started as a band, the early songs came from an intense anger. You know, I would have a specific anger at one person, and that would inspire a song. But as the band progressed, I suddenly found out I wasn't as angry anymore. I was feeling good about touring and playing—I was doing what I wanted."

Commonly regarded for live performances that crescendo with instrument-smashing spectacles, Keely asserts, with just the slightest bit of pretense, that this climax brings the band closer to its craft by blurring the lines between human and instrument. "It allows us to really see inside the instrument, really stare into the ass of the instrument, as one might stare down the ass of death; see their cogs and machinations, its meshwork, its craquelure, its grain—the blueprint from which it sprang."

Elaborating on Trail of Dead's major influences is a much simpler task in comparison to discussing its evolution as a band. Conflicting reports on the group's development abound—from the origin of its name to the circumstances leading to its formation—thus further adding to its mystique and making an accurate Trail of Dead biographical sketch nearly impossible. But to further conflate the lines of art and fiction, Keely asserts that Trail of Dead's story is quite simple: "We are not the least bit interested in mystery or enigma."

According to Keely, the group formed in the band members' hometown of Plano, Texas, in 1993; he adds that, at the behest of a local youth-group pastor, he, bassist Neil Busch, and guitarist Kevin Allen relocated to Austin to try to join Reece and make an impression on Austin's indie-music circuit.

Conversely, during a mini-documentary about Trail of Dead, the band cites 1995 as the year in which they formed, and that somehow migrations from Seattle and Hawaii also fit into these early stages.

Covering territory explored on previous releases with a newfound focus, *Source, Tag & Codes* finds Trail of Dead hemming in its sound with a simple yet inspiring musical vocabulary. On its second album, *Madonna* (Merge, 1999), the band favored the contrasting use of eclectic flourish and minimalist leanings; this stunning juxtaposition exposed the listener to newfound intricacies with each listen.

Source, Tag & Codes is a largely stripped-down affair with a big sound and high production value. The song structure is based around the use of loud and quiet dynamics, producing visual and dramatic compositions while Keely and Reece scream (and sometimes sing) over the music with alarming conviction.

Beginning the album, "It Was There That I Saw You" starts with relentlessly loud guitars and then collapses into a quiet and wandering midsection only to conclude on an equally loud note. Building on the intensity of the preceding tracks, "How Near, How Far" and "Monsoon" are comparatively calm, mid-tempo numbers allowing the listener a breathing space before the album climaxes. "Days of Being Wild" is perhaps Trail of Dead at its punkest and most abrasive, showcasing Reece's throat-shredding snarl with an underlying and ghostly spoken-word speech by Keely. The song collapses at the feet of "Relative Ways," a rocking and cool number with a thoroughly enrapturing and frantic conclusion.

Paul Kremmen, head of marketing for Interscope, says the band's music "is very much their own. The band has a very clear and original idea of what they want to achieve, and that will have a significant impact on the marketplace at large. They've created a following for their music, which is unique and enlightened, and our task is not to screw it up."

Right now the label is focused on keeping the band on the road through the summer—a move that retailers believe is a wise move.

"This is not a band requiring big bells and whistles," says Bradley Andrews, manager of a Virgin Megastore in Los Angeles. "The band is building an audience the old-fashioned way—by playing live and proving their chops."

Trail of Dead is managed by Chris Donohue and Pat Magnarella at Atlas Third Rail in Los Angeles. The band is booked by Christian Bernhardt at the Kork Agency, also in L.A. The act's songs are published by Don't Steal Our Music, ASCAP.

The Classical Score™



by Steve Smith

It's almost like something out of a *Seinfeld* plot: Earlier this year, **Simon Foster** and **Melanne Mueller** went to MIDEM to present a revolutionary concept: a new record label that doesn't make records. But of course, when two of the most highly respected figures in the business—Foster, the founder of Virgin Classics and a former executive at EMI and BMG; Mueller, a veteran of Denon, BMG, and Andante—want to talk about a new idea, the industry pays attention.

At a glance, the Avie label, which will debut at retail with six new releases May 28, appears to be yet another ambitious upstart, albeit one that boasts artists of a remarkable pedigree. The fundamental difference with this venture is that those artists retain complete control and ownership of their recordings. In a sense, they are the record company.



FOSTER AND MUELLER

According to Foster, the idea behind Avie arose from the growing number of sponsored recordings proliferating on major and independent labels alike. Sponsors, ranging from individual patrons to charitable organizations and even major corporations, are being called upon to underwrite the expenses of recording classical music. Ultimately, most of those recordings become the property of the labels that issue them.

"It struck me as a fundamental problem that artists not only put their heart and soul into making records, but increasingly over the years, they've been putting financial resources into making these recordings," he says. "It was unfair for them to find themselves with those records being deleted or transferred to another company. If the artists controlled their own recordings, then at least this could never happen."

Crunching the numbers, Foster determined that many artists foot the bill for their projects up to the point of delivery of the master tape. "The record company then takes ownership of it and does the last bit of the job: artwork, sleeve notes, translations, manufacturing, and marketing," Foster explains. "Marketing aside, the overall cost of a project that [the label's portions] represent is often as little as 10%. Why shouldn't the artists go that extra half-mile and effectively own and control their own copyrights by actually paying for the last bit?"

Foster found inspiration in the success of **the London Symphony Orchestra's** LSO Live label and the grass-roots approach of **Emerson String Quartet** cellist **David Finckel** and pianist **Wu Han's** Artist Led imprint. However, rather than urging artists to start individual imprints, Foster envisioned a new model for a label, one that would help artists handle manufacturing and distribution while leaving ownership completely in their own hands. The label provides a corporate identity to attract the interest and trust of distributors and retailers, who might balk at a plethora of individual efforts. Foster also has plans for an extensive, ambitious Web presence for Avie.

A hefty Rolodex amassed during more than two decades in the business enabled Foster to attract top-rate established talent. A new recording of **Handel's** opera *Tamerlano* by **Trevor Pinnock & English Concert** is certain to attract widespread attention. Avie will also release *Cancionero*, the latest from **the Dufay Collective**, an early-music consort well-known for its recordings on Chandos. Conductor **Jan Latham-Koenig** conducts **the Strasbourg Philharmonic** in authentically Gallic performances of **Franck's** *Symphony in D Minor* and *Psyché*.

Foster also hopes to break a handful of up-and-coming artists, among them lutenist **Jacob Heringman**, **Philadelphia Orchestra** principal flutist **Jeffrey Khaner**, and eclectic Belize-born composer/performer **Errollyn Wallen**. Outside of North America, Avie will administer **the San Francisco Symphony's** SFS Media label (whose recently issued recording of **Mahler's** *Symphony No. 6* is surely Avie's 900-pound gorilla elsewhere in the world), while **Lara St. John's** recently self-released disc of **Bach** violin concertos will be released under the Avie imprint outside the U.S.

In return for its services, Avie takes a small percentage of net sales, comparable to a manager's commission. The artist owns not only the copyright to the recording but also the physical product. "Apart from our name and our logo," Foster says, "we as a company own no part of the recording whatsoever. We've turned everything on its head: The artist owns everything to the point of final sale."



Sound Track™

by Larry Flick

J-LO FEELS 'ALIVE': **Jennifer Lopez** didn't intend to write the end-theme music to her new film, the stylish thriller *Enough*. It happened by happy accident.

"My husband [**Cris Judd**] had been writing melodies, with no specific songs in mind," she recalls. "We were on our honeymoon, and he started to play this beautiful piece of music for me. I knew that it would make for a wonderful song, so I started writing words to the melody. It was easy to be inspired by the melody he'd written."

Producer and longtime Lopez collaborator **Cory Rooney** soon entered



LOPEZ

the picture to add elements to the song that would become "Alive."

"After we finished it, I played it for the people making *Enough*, and they loved it," Lopez says. "It's a song that means the world to me because of its positive message—and because it's something that I created with Cris."

"Alive" is also featured on the singer/actress' current smash album *J to Tha L-O! The Remixes*, and it will soon be released as a single. **Chris Cox** and **Barry Harris** (aka **Thunderpuss**) have reconfigured the ballad into a club-ready dance track.

"Oh, and it pumps," Lopez says with a smile. "I can't wait for people to hear it."

Lopez adds that she also can't wait for moviegoers to see *Enough*, which opens in the U.S. Friday (24). Directed by **Michael Apted** (*The World Is Not Enough, Gorillas in the Mist, Coal Miner's Daughter*) from an original screenplay by **Nicholas Kazan**, the film also stars **Billy Campbell, Juliette Lewis**, and **Noah Wyle**. It marks a stark, compelling change of pace for Lopez, as she takes on a role that is at once filled with extreme physical action and features a woman's remarkable internal shift from maximum fear to maximum strength.

"I loved the script, because to me it was a kind of female *Rocky*, but more real and intense, more based on the kind of events that happen in real life," she says. "Slim, the character I play, goes from being just a normal girl working as a waitress to marrying Prince Charming. Then she loses it all, everything she believed in, and must fight her way back to take control of her life. I really responded to her courage and her strength."

Beyond *Enough*, Lopez will further combine her acting and singing careers when she takes on *Carmen*, a modernized version of the 1954 feature *Carmen Jones*, which earned an Oscar nomination for **Dorothy Dandridge**, the actress who portrayed the title character. The film was also recently revamped by MTV into *Carmen: A Hip-Hopera*, starring **Destiny's Child** singer **Beyoncé Knowles**. Although the specifics of the Lopez feature are not confirmed, the project is said to be scripted by **Craig Pearce** of *Moulin Rouge* fame.

ARF, ARF, BABY: One of the most entertaining soundtracks to land on our desk in recent times is *Music From the Motion Picture Scooby-Doo* (Atlantic, June 4). The film hits stateside screens June 14.

Perhaps the most appealing aspect of the set is that it doesn't strain to be *important*. Like the movie it supports, it's just trying to be lighthearted fun. Along the way, it also offers a fistful of hit-worthy gems. Among the artists featured are **Uncle Kracker** and **Busta Rhymes** (dueting on the '80s-era funk chestnut "The Freaks Come Out at Night," which is primed to saturate airwaves all over again), **Kylie Minogue** (the sparkly trance-disco bauble "Whenever You Feel Like It"), **Sugar Ray** (the sunny, scratch-happy rocker "Words to Me"), and **Lil' Romeo Featuring Master P** (floating smooth rhymes over a groove fueled by a tasty sample of "Brick House" by **the Commodores** on "Lil' Romeo's B House").

Of course, a key cut is **Shaggy's** deliciously playful reinvention of the classic "Scooby-Doo, Where Are You," which is replete with skittling dancehall beats and vibrant reggae-styled vamping.

The first single/video from the soundtrack will be "Land of a Million Drums," performed by **OutKast Featuring Killer Mike & Sleepy Brown**. The track went to all radio formats May 13.

Danny Elfman Honored By BMI

Composer Receives Top Accolade At Film And Television Awards

BY MARGO WHITMIRE

LOS ANGELES—Grammy Award-winner Danny Elfman received the Richard Kirk Award for outstanding career achievement at BMI's Film and Television Awards. BMI president/CEO Frances W. Preston hosted the black-tie gala, held May 15 at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif.

Elfman, a self-taught musician and former frontman for the Southern California rock band Oingo Boingo, is now the accomplished composer of more than two dozen film scores/soundtracks, including *Spider-Man, Men in Black, Planet of the Apes, Proof of Life, Spy Kids, Sleepy Hollow, Family Man, Good Will Hunting, Mission: Impossible, To Die For, Edward Scissorhands, Beetlejuice*, and the film that started both his score-composition career and longtime collaboration with director Tim Burton, *Pee-Wee's Big Adventure*. Elfman is also the creator of classic TV themes for such series as *The Simpsons* and *Tales From the Crypt*.

SCRATCHING THE SURFACE

Though he has two Academy Award nominations, a Grammy Award for best instrumental composition for *Batman*, and a Saturn Award for best score for *The Nightmare Before Christmas*, receiving a lifetime career achievement award surprised Elfman.

"It's something you think about getting at the end of your career. It's a wonderful honor, but I still consider myself a bit of a beginner. I feel like I have so much to learn, and people haven't even seen what I can do yet. I don't feel like I've scratched the surface" he tells *Billboard*. "So, honestly, my reaction was that I was either about to retire or die. Because of this award, I've started investigating property in Palm Springs [Calif.]."

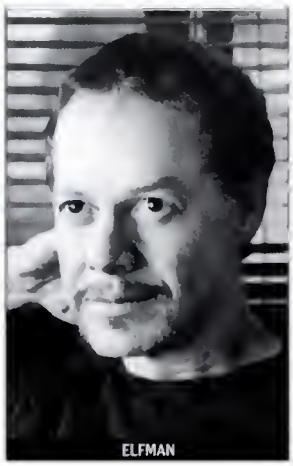
Elfman cites his longtime idol, Bernard Herrmann, as an inspiration behind the eclectic method in which he chooses and creates his scores.

"I think he was the greatest composer of the 20th century and still is the greatest composer today," he says. "He could do any genre, and that was always my goal: to be able to do any genre and do it well."

Directors Sam Raimi, Barry Sonnenfeld, Gus Van Sant, Brett Ratner, and Burton—who has worked with Elfman since 1985—all delivered taped messages honoring the composer.

Former winners of the Richard Kirk Award include John Barry, Charlie Fox, Jerry Goldsmith, Earle Hagen, Michael Kamen, Alan Menken, Thomas Newman, Mike Post, Lalo Schifrin, Richard and Robert Sherman, W.G. Snuffy Walden, John Williams, and Patrick Williams.

Composer John Williams captured the most honors of the evening with four awards: three for his movie work on *Harry Potter and the Sorcerer's Stone, Jurassic Park III*, and *A.I.: Artificial Intelligence*, and one for his TV theme for the *2002 Winter Olympic Games*. Composer David Newman received two for *Ice Age* and *Dr. Doolittle 2*.



ELFMAN

Leading in the TV category was composer Mike Post, with three awards for *Law & Order, Law & Order: SVU*, and *NYPD Blue*.

Composers of the year's highest-ranking cable-TV shows were honored for the first time by BMI. Winners of the cable-TV music awards included Kamen for *Band of Brothers* and Thomas Newman for *Six Feet Under*.

Several recording artists making a name for themselves in the film and TV music world received awards, including BT for *The Fast and the Furious*, Moby for the *2002 Winter Olympic Games*, Paul Oakenfold for *Swordfish*, David Holmes for *Ocean's 11*, and Bob and Mark Mothersbaugh for *Rugrats*.

A special certificate of achievement was presented to composer T-Bone Burnett for the music to *O Brother, Where Art Thou?*

The winning musical selections were chosen based on inclusion in the past year's top-grossing films or top-rated prime-time network TV shows. Awards were also given to composers who contributed to Emmy Award-winning TV shows and who wrote music for the 2002 Winter Olympics.

A complete list of award winners follows:

Richard Kirk Award: Danny Elfman.

Film music awards: BT, *The Fast and the Furious*; Don Davis, *Jurassic Park III*; Danny Elfman, *Planet of the Apes*; Jerry Goldsmith, *Along Came a Spider*; David Holmes, *Ocean's 11*; Rolfe Kent, *Legally Blonde*; Mark Mancina, *Training Day*; David Newman, *Ice Age, Dr. Doolittle 2*; Paul Oakenfold, *Swordfish*; Graeme Revell, *Lara Croft: Tomb Raider*; Lalo Schifrin, *Rush Hour 2*; Harry Gregson Williams, *Shrek*; John Williams, *Harry Potter and the Sorcerer's Stone, A.I.: Artificial Intelligence, Jurassic Park III*; Christopher Young, *Swordfish*; Aaron Zigman, *John Q.*

Special citation: T-Bone Burnett, *O Brother, Where Art Thou?*

TV music awards: Martin Davich, *ER*; Kurt Farquhar, *The King of Queens*; Josh Goldsmith, *The King of Queens*; Andrew Gross, *The King of Queens*; Steve Hampton, *Just Shoot Me*; Tom Hiel, *The Practice*; John M. Keane, *CSI: Crime Scene Investigation*; Korbin Kraus, *Just Shoot Me*; John Lennon, *Providence*; Darryl Phinnessee, *Frasier*; Mike Post, *Law & Order, Law & Order: SVU, NYPD Blue*; Edward Rogers, *NYPD Blue*; Bennett Salvay, *Providence*; Peter Scaturro, *The Practice*; David Schwartz, *Leap of Faith*; Pete Townshend, *CSI: Crime Scene Investigation*; David Vanacore, *Survivor: Marquesas, Survivor: Africa*; Ben Vaughn, *Inside Schwartz*; W.G. Snuffy Walden, *Providence, The West Wing*; Allee Willis, *Friends*; Cathy Yuspa, *The King of Queens*.

Emmy Award winners: Lolita Ritmanis, *Batman Beyond*; Michael McCuistion, *Batman Beyond*; Kristopher Carter, *Batman Beyond*; Gary Kuo, *As the World Turns*; Robert Sands, *As the World Turns*; Dominic Messenger, *As the World Turns*; Brian Siewert, "Where There is Hope" from *Guiding Light*; Patrick Williams, "A Dream That Only I Can Know" from *Yesterday's Children*; Buckwheat Zydeco, *Pistol Pete: The Life and Times of Pete Maravich*.

Olympic Flame: special recognition: Kurt Bestor, Sam Cardon, David Foster, Michael Kamen, Moby, Linda Thompson, and John Williams.

Cable Awards: Howlin' Wolf, *The Sopranos;* Douglas Cuomo, *Sex and the City;* Butch Hartman, *Fairly Oddparents*; Jim Johnston, *WWF Monday Night RAW;* Ron Jones, *Fairly Oddparents*; Michael Kamen, *Band of Brothers;* Richard Marvin, *Six Feet Under;* Guy Moon, *Chalkzone, Fairly Oddparents*; Bob Mothersbaugh, *Rugrats*; Mark Mothersbaugh, *Rugrats*; Thomas Newman, *Six Feet Under*.

R&B-Based Tours Coming Into Their Own

Wider Mainstream Acceptance Of Such Genres As Hip-Hop And Rap Are Driving A Greater Demand For Concerts

BY RAY WADDELL

NASHVILLE—With dedicated fan bases and established club, arts, and festival circuits firmly in place, African-American blues, R&B, gospel, jazz, and reggae acts are often less affected by uncertainties than the mainstream pop/rock touring world.

Additionally, mainstream promoters are actively involved in producing tours by top African-American touring artists. The world's largest promoter, Clear Channel Entertainment, produced recent tours by Tina Turner and Janet Jackson and this year is working treks by Usher, Mary J. Blige, Alicia Keys, and the multi-artist R&B Essence package.

Traditionally, album sales have not translated into box-office success, particularly in the hip-hop world. Phil Casey, who heads contemporary music for International Creative Management (ICM), notes, "For a while, there was an inconsistency between record sales and ticket sales [among African-American artists]. We're starting to narrow the gap now, and acts that are selling records are capable of going out and selling tickets, as well."

Casey believes a broadened demographic and an increased comfort zone are driving the train. "Audiences are mixing better," he says. "In the Southeast and Northern Midwest they don't mix as well, because the white teen may be listening to Tim McGraw as opposed to Ja Rule. But in cities like Detroit, Chicago, and Cleveland, they're listening to Ja Rule, Puffy, Jay-Z, and Nas."

AN URBAN THING

In today's live black music market, hip-hop has in many ways overtaken R&B. "Things are much stronger in hip-hop than in R&B, but if you stay in the right-size venue with the right ticket price, R&B business is fine," Casey says. "It used to be that straight-up R&B tours like Keith Sweat and Mary J. Blige sold better than hip-hop, mostly because of concerns about public safety or lyrical content, but that seems to have changed now."

Demographics have changed, as well. "The young ticket buyer has gone over to hip-hop, and that has left us with a little more mature, predominantly African-American ticket buyer for R&B. That audience has shrunk a little bit, but it's still there, and it is still loyal."

Casey says ICM currently has a tour out featuring Joe and Frankie Beverly & Maze that is doing very well, and a 42-city large-venue tour by Usher featuring Nas is doing big business. "Usher is R&B, but we put Nas with him to draw the hip-hop audience and Faith Evans to maintain the R&B base. If you're playing the big buildings with R&B, you'd better have the hip-hop under it. It gives the building that comfort zone that you're not coming in with a straight hip-hop/rap tour."

Mike Kappus, whose San Francisco-based Rosebud Agency books blues, R&B, gospel, and other genres, says business is good. "The amount our artists work is more dependent on how much they want to work instead of how much is out there," Kappus says. "We're generally able to keep them working as much as they like, and that varies from artist to artist. Things are good out there."

On the blues front, Kappus says Rosebud artists Robert Cray and John Hammond are active internationally, with Cray to visit Brazil, Japan, and Europe this year. Among the other Rosebud acts, Booker T and Donald "Duck" Dunn of Booker T. & the MG's are out with the Crosby, Stills, Nash & Young tour, and Mavis Staples is touring in two configurations: a Tribute to Mahalia Jackson with organ accompaniment and as Mavis Staples & the Staples Swingers, with a full band. Ruth Brown, recovering from a stroke she had more than a year ago, is also returning to limited touring. And the Dirty Dozen Brass Band has a full slate of dates planned for its 25th anniversary.

Fresh from a Grammy Award win, the Blind Boys of Alabama are also one of the more active artists on the Rosebud roster, according to Kappus. "They're touring all over the world, primarily Europe and America," he says. "These aren't young men, but they're touring intensely and putting on great shows."



Buyers for all of these acts include festivals, clubs, performing-arts centers, and mainstream promoters. "The buyers haven't changed much at all," Kappus says. "We do a fair amount of work with fine-arts buyers, we're doing a lot of percentage business in the clubs, and the festival circuit is doing well. I'm actually surprised things have rebounded as quickly as they have."

GETTING A SHOT

Promoter Al Wash of Dallas-based promoter ALW Entertainment says packaging is key to most of these genres, especially in the absence of a major superstar. "In rap, you need one of these posses or camps with four or five acts, and they all have to be hot, like those Cash Money or Master P packages," Wash says. "With R&B, I'm as active as I can be while having to compete with a corporate giant like Clear Channel."

Indeed, independent promoters like Wash often have to settle for promoting R&B acts only at their career ascension. "I had Mary J. Blige when nobody wanted her. I did 75-80 shows, then Clear Channel came in and bought her [tour], and I can't compete with Clear Channel. It's like they just push you to the side."

Casey says he tries to keep black promoters involved, as well as black vendors. "I'm concerned about the recycling of dollars within the black community," he says. "If I'm putting a show in a market with a predominantly African-American buyer, then I think it's important to use the African-American vendors and promoters in that market. It's an economic issue—you can't take money out of a community and expect them to buy tickets without putting money back in."

GetAccess In At The Deep End For Stones Tour

BY RAY WADDELL

NASHVILLE—The initial response to the debut of the Clear Channel Entertainment (CCE)/Sam Goody Rolling Stones world tour presale was such that the CCE site was overwhelmed when the program bowed.

The Rolling Stones' May 7 announcement of their 2002/2003 world tour provided a high-profile platform for CCE to roll out its new GetAccess membership program, which teamed up with music retailer Sam Goody for the Stones presale. The response is a testament to how huge the demand remains to see the Rolling Stones play live.

Beginning May 8, Stones fans could purchase two tickets to one U.S. Stones show with a $60 membership. Given that several of the shows were at smaller-than-usual venues—including four rare theater gigs in the first leg (*Billboard*, May 18)—a sense of urgency was immediately evident.

"The biggest challenge right now is that the Clear Channel site [was] having a hard time handling the traffic," says Duane Hoff, VP of new business development for Musicland Group. "Our site is running fine. We prepared for a 'best-case scenario,' and so far our site has managed to handle the traffic."

Sam Goody is promoting the GetAccess program in all 900 stores across the country through in-store signage, bag stuffers, radio, and online advertising. The program is also being marketed to nearly 2 million members of Replay, Musicland's customer-loyalty rewards program.

Masters of self-promotion in their own right, the Rolling Stones and their world tour is noteworthy in its inclusion of various-sized venues, from stadiums to clubs (*Billboard*, May 18). Consumers purchasing Stones tickets through GetAccess have a choice of available seats at various price points, but there's no chance of a sellout for any capacity venue. "One of the things we were very conscious of is there has to be good seats available to the general public, and there will be," Hoff says. "We want to make sure nobody gets left behind."

Some have expressed the opinion that the Stones presale, or the concept in general, isn't fair to all fans. "I guess this is the new business model for Clear Channel—either join our ticket club or buy from a scalper. Access to the best tickets is something everyone should have, not just the wealthy," says Chicago promoter Jerry Mickelson of Jam Productions. "Some people would pay $1,000 to be in this ticket club. There are people out there that will buy anything, [but] that doesn't mean it's good for the industry. How much more can the consumer be asked to pay?"

BIG DEBUT, DEEP POOL

The GetAccess Stones program is a joint promotion between CCE and Sam Goody, with offers being developed with other partners for such CCE-produced events as concerts, motor sports, and theatrical ones. "We're rolling out GetAccess independent of the [Stones] tour, but this tour was a great opportunity to make a special offer," says Chris Hearne, president of CCE's Access Group. "We tested a version of this last summer. We produce so many shows in so many markets, and it's all about how to improve the customer experience, not unlike the airlines and their frequent flyers."

Hearne says last summer's testing was informative. "We learned a lot of things, most importantly that people wanted a service like this. At the end of the five-month test, 85% said they would renew."

In addition to ticket presale offers, GetAccess will offer special merchandise deals, backstage tours, exclusive memorabilia, such VIP services as parking upgrades, and chances to participate in sweepstakes and contests. "We can make a pretty compelling offer over the course of a year for $5 a month," Hearne says. "This week, we have 115 offers."

Hearne says the Internet and its capabilities are what drive the program. "Almost half of our customers buy tickets online, and three or four years ago it was less than 10%. We have a proven commodity that people want to buy over the net."

In the past, promoters were hindered in offering special deals because of the time involved. "Now we have what we call 'fast twitch' offers," Hearne says. "We can offer 'X' on certain shows, send an e-mail out to members, and they get it and can act immediately."

The potential customer base for GetAccess is huge. "We marketed 28,000 shows last year and sold 68 million tickets," Hearne says. "We have a phenomenal customer base."

Hearne says the Stones presale is a co-brand between Sam Goody and CCE, and partnerships with other companies will be announced in the upcoming months. "The Rolling Stones presale is exclusive to Sam Goody, and they put a real push behind it and get all the benefits of a typical sponsorship deal," he says. "Sam Goody is our brick-and-mortar music retail partner and over the next few months will partner with telecommunications, credit cards, and other partners in a co-branded manner."

While Hearne's staff numbers about 20 for GetAccess, he says he has the entire Clear Channel network, including radio, on board. "GetAccess is one of the top three priorities for our entertainment division this year. We want to enhance the customer experience in buying tickets and attending shows."

MAY 25 2002

Billboard BOXSCORE™ CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	MCI Center, Washington, D.C. April 23-24	$3,810,367 $253/$53	29,946 two sellouts	Concerts West
DAVE MATTHEWS BAND, BEN KWELLER	Allstate Arena, Rosemont, Ill. April 26-27	$1,624,030 $46.50	35,766 two sellouts	Clear Channel Entertainment, Jam Prods.
DAVE MATTHEWS BAND, BELA FLECK & THE FLECKTONES	Air Canada Centre, Toronto April 19	$781,604 ($1,230,485 Canadian) $42.88/$34.94	18,382 sellout	House of Blues Canada
DAVE MATTHEWS BAND, GOV'T MULE	Coors Amphitheatre, Chula Vista, Calif. May 13	$612,586 $50.50/$35.50	19,052 sellout	House of Blues Concerts
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Smirnoff Music Centre, Dallas May 8	$607,750 $32.50	19,700 19,501	House of Blues Concerts
ZETA'S BONZAI: KID ROCK, ROB ZOMBIE, PUDDLE OF MUDD, JERRY CANTRELL, ANDREW W.K.	Bicentennial Park, Miami Beach April 26	$567,686 $35/$25	22,765 24,850	Clear Results Marketing
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Shoreline Amphitheatre, Mountain View, Calif. April 27	$488,279 $30.75	16,474 22,000	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Glen Helen Blockbuster Pavilion, Devore, Calif. April 27	$424,866 $52.50/$20.50	14,469 16,428	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Rose Garden, Portland, Ore. May 3	$398,453 $50/$30	11,060 16,866	Clear Channel Entertainment
HARRY CONNICK JR.	Chicago Theatre, Chicago May 8-9	$364,260 $65/$55/$37.50/$25	8,198 two sellouts	Jam Prods.
JA RULE, ASHANTI, LIL' BOW WOW, 112, FAITH EVANS	Hartford Civic Center, Hartford, Conn. April 5	$361,232 $35/$22.50	12,281 13,881	Jack Utsick Presents, Touring Pro
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Auto West Amphitheatre, Marysville, Calif. April 28	$328,519 $28.25	12,465 18,500	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	E Center, West Valley City, Utah May 3	$324,917 $35.50	19,174 10,590	United Concerts
FAN NATION: SHERYL CROW, JOHN MAYER, RYAN ADAMS, JEWEL, GOO GOO DOLLS, FIVE FOR FIGHTING	Verizon Wireless Amphitheatre, Irvine, Calif. April 27	$321,892 $63.50/$28.50	12,953 18,244	Clear Channel Entertainment
DIANA KRALL	Universal Amphitheatre, Universal City, Calif. May 11	$317,200 $75/$60/$49.50/$39.50	6,029 sellout	House of Blues Concerts
JA RULE, ASHANTI, LUDACRIS, TOYA	Kansas Coliseum, Valley Center, Kan. April 16	$310,633 $36/$33	9,963 10,661	Jack Utsick Presents, Touring Pro
JA RULE, ASHANTI, LIL' BOW WOW, FAT JOE	Dunkin' Donuts Center, Providence, R.I. April 8	$303,072 $35/$23.50	10,042 10,702	Jack Utsick Presents, Touring Pro
DAVE MATTHEWS BAND, BELA FLECK & THE FLECKTONES	Corel Centre, Ottawa April 20	$297,182 ($467,054 Canadian) $30.86/$23.66/$18.77	10,524 sellout	House of Blues Canada
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	General Motors Place, Vancouver May 1	$288,122 ($451,517 Canadian) $44.35/$37.97	7,457 13,144	Clear Channel Entertainment
BLINK-182 & GREEN DAY, JIMMY EAT WORLD	Oakland Arena, Oakland, Calif. April 29	$285,419 $35.25	8,751 14,595	Clear Channel Entertainment
MAZE FEATURING FRANKIE BEVERLY, JOE	Fox Theatre, Detroit May 10	$282,230 $125/$50	4,064 4,771	Clear Channel Entertainment
JA RULE, ASHANTI, MASTER P, 112, NAUGHTY BY NATURE	KeyArena, Seattle April 10	$271,533 $35/$30	8,550 11,952	Jack Utsick Presents, Touring Pro
ALAN JACKSON, JAMIE O'NEAL	Pershing Center, Lincoln, Neb. May 3	$259,108 $42.50/$37.50	6,187 sellout	Pollco Prods., in-house
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Auto West Amphitheatre, Marysville, Calif. April 25	$253,580 $58/$33	10,384 18,500	Clear Channel Entertainment
THIRD DAY	HiFi Buys Amphitheatre, Atlanta May 11	$219,764 $16.50	14,762 16,000	House of Blues Concerts
ANDRE RIEU	Radio City Music Hall, New York May 8	$217,355 $65/$45	3,914 5,013	Jack Utsick Presents
ANDRE RIEU	Molson Centre, Montreal May 11	$207,509 ($323,403 Canadian) $69.50/$49.50	5,846 sellout	Jack Utsick Presents
INCUBUS, HOOBASTANK	Mandalay Bay Events Center, Las Vegas April 21	$206,300 $25	8,250 sellout	Goldenvoice, House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
INCUBUS, HOOBASTANK	Kansas Coliseum, Valley Center, Kan. April 24	$204,175 $25	8,559 sellout	Clear Channel Entertainment, in-house
NICK CAVE & THE BAD SEEDS, KHAN AND KID CONGO, NEKO CASE & HER BOYFRIENDS	Beacon Theatre, New York May 2-3	$202,998 $42.50/$27.50	8,175 6,297 two shows	Clear Channel Entertainment
INCUBUS, HOOBASTANK	Allen County War Memorial Coliseum, Fort Wayne, Ind. April 29	$192,987 $24.50	9,406 10,000	Clear Channel Entertainment
LOS FABULOSOS CADILLACS, MIMI MAURA, PLASTIKO	Auditorio Benito Juarez, Guadalajara, Mexico April 20	$192,452 (1,789,800 pesos) $25.81/$17.20	10,052 sellout	OCESA Presents, CIE Events
WIDESPREAD PANIC	Savannah Civic Center, Savannah, Ga. April 24	$189,500 $25	7,812 sellout	Clear Channel Entertainment
ANDRE RIEU	Symphony Hall, Allentown, Pa. May 4	$187,500 $75	2,500 two sellouts	Jack Utsick Presents
INCUBUS, HOOBASTANK	Pershing Center, Lincoln, Neb. April 25	$187,358 $24.75	7,500 sellout	House of Blues Concerts, Brian Prods., in-house

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TOURING



Venue Views™

by Ray Waddell

LONG, LONG WAY FROM HOME: The Rolling Stones aren't the only rockers celebrating a milestone anniversary this year: **Foreigner** will mark its 25th anniversary as a band with a 50-city tour of various venues, beginning this summer. The tour is also noteworthy because it represents singer **Lou Gramm's** ongoing recovery from a brain tumor.

Rehearsals begin June 16 at the **Lakeland Civic Center** in Lakeland, Fla., and Gramm is looking forward to shaking up the set list. "The song list has been almost the same for the past couple of years," he says, "and we want to turn that inside out and come up with a completely new running order, with some new songs."



FOREIGNER

Gramm adds that Foreigner's rider has changed from when the band was headlining arenas in the '70s and '80s. "No more bottles of Stolichnaya or red wine—we still leave the beer on there for those who enjoy it." Gramm says he's "feeling great. I'm down 45 pounds, with another 30 to go, and I'm looking forward to getting onstage and working it out. I honestly believe we're at a point in our careers where we're loving what we do and are better than ever. We're bad boys at a bad age."

Foreigner guitarist and founder **Mick Jones** takes a similar view. "Never in my wildest dreams did I think I'd still be in the band 25 years later, but the feeling onstage is still the same," he says. "We really go for it, especially now that Lou's feeling better."

The tour is in support of the new *Complete Greatest Hits* package on Rhino. Often lambasted by critics, Jones admits that "the music has taken a pounding at different stages along the way, but it seems to be resilient. The music we strived to make, even in its simplicity, was very effective. We tried to put pieces of our lives in there, and it was very heartfelt."

Foreigner is booked by **Mitch Rose** at Creative Artists Agency and managed by Hard to Handle.

AGENCY NEWS: Shakira has signed an exclusive worldwide booking deal with New York-based Artists Group International. Plans are under way for a tour of stadiums and arenas for late 2002/early 2003.

Texas singer/songwriter **Cory Morrow** has signed with 823 Management for personal management and with the William Morris Agency in Nashville for booking. A run of regional and national tour dates is booked through the Christmas holidays. **Blake Olson**, who has managed Morrow for the past year and operates Morrow's Write On Records, will continue working with him as an employee of 823 Management, based in Comfort, Texas. The firm's roster also includes **Pat Green**.

Audium artist **Ray Price** has signed with the Bobby Roberts Co. for booking representation.

SOUNDING OFF: Speaker company JBL will sponsor the upcoming summer tour by **the Who**. It begins June 28 in Las Vegas at **the Joint** at the Hard Rock Hotel and Casino and concludes Aug. 31 at the newly christened **Tommy Hilfiger USA at Jones Beach Theater** on Long Island, N.Y. **Robert Plant** will open many of the East Coast shows, while **Counting Crows** will support several West Coast dates.

JBL says the Who tour is one of the largest sponsorship programs in the history of the company. Sound services for the tour will be provided by Clair Bros. Audio of Lititz, Pa., which will supply the Who with a concert audio system boasting in excess of 120,000 watts of amplifier power.

Meanwhile, Tommy Hilfiger USA has acquired exclusive sponsorship rights to the landmark New York shed Jones Beach Amphitheatre. It is one of the top-grossing amphitheaters in America and one of 41 such venues owned or operated by Clear Channel Entertainment.

ROUTEBOOK: Renowned Japanese percussion outfit **Kodo** will embark on its first U.S. festival/shed dates in support of the release of *Mondo Head*, its new CD on Sony Japan/Red Ink. The tour begins July 13 at the **University of Florida Center for the Performing Arts** in Gainesville and wraps Aug. 13 at **Benaroya Hall** in Seattle.

Sin-é, a memorial concert commemorating the life and music of **Jeff Buckley**, is set for May 29 at the **Hi-Pointe Cafe** in St. Louis. Performers include **Steve Bequette, R. Scott Bryan, Ralph Butler, Brandy Johnson, Languid Featuring Rebecca Ryan, TripStar, Urban Jazz Naturals,** and **SF & EDGAR.**

ALBUMS

Edited by Michael Paoletta

POP

▶ THE BREEDERS
Title TK
PRODUCERS: the Breeders, Steve Albini
4AD/Elektra 62766
On their first formal release in close to a decade, the Breeders pick up where frontwoman Kim Deal's 1995 side project, the Amps, left off, favoring a brooding garage-punk sound over the playful alternative pop it became best known for in the early '90s on the hit "Cannonball." Credit some of that shift to the presence of Steve Albini, who is behind the boards for the first time since 1990's wonderfully creepy *Pod*. This latest outing is defined by its sparse, dirty production filled with jagged riffs and lo-fi sonics. But the change also reflects a weary melancholy that lyrically permeates much of the album, evidenced on tracks like the opener, "Little Fury," and the jaded blues-like ballad "Off You." For Kim Deal loyalists and fans of the Breeder's early work, this is hardly a bad thing. *Title TK*, drunken moodiness and all, still retains the offbeat charm that has always been at the center of the band's appeal, and it makes for a welcome, albeit long overdue, return (see story, page 14).—***BG***

▶ 3RD STRIKE
Lost Angel
PRODUCERS: Mudrock, Toby Wright
Hollywood Records 11479
Los Angeles-based metal rock quintet 3rd Strike is poised to score a home run with its Hollywood Records debut *Lost Angel*, which turns a set of tales of angst and hard knocks into a spray of flaming, spiked spitballs. Frontman Jim Korthe, whose youth was misguided by a dysfunctional family, gang life, and street violence, brings to the forefront stories of life lived and lessons learned via such guitar-ripped, rap-heavy tracks as first single "No Light"—featured in *ESPN-Ultimate: The Movie*—and the self-struggling "Strung Out." The band covers Black Sabbath's "Paranoid" and has what is perhaps its finest moment in the introspective "Lisa," in which Korthe hides less behind feedback and shows a more vulnerable side. Metal has never sounded so beautiful.—***CT***

★ WARREN ZEVON
My Ride's Here
PRODUCER: Warren Zevon
Artemis 751124
Everything that was ever good about Warren Zevon's songcrafting—his lacerating wit, his disarmingly effective melodicism, his boundless originality—is embodied in this latest effort, his 10th in a brilliant, colorful career spanning three decades. Like all Zevon outings, *My Ride's Here* generously features the artist's famous friends. Only this time, rather than musicians, it's authors and poets who take the spotlight (in the form of co-writing credits): Hunter S. Thompson, Mitch Albom, Paul Muldoon, Carl Hiaasen. In addition, Zevon buddy David Letterman—along with members of his *Late Night* band—makes a cameo on the hilarious "Hit Somebody! (The Hockey Song)." Highlights include the Hiaasen collaboration, "Basket Case"; the Celtic-flavored "Macgillycuddy's Reeks"; the Serge Gainsbourg cover, "Laissez-Moi Tranquille"; and the title track, a meditation on death in the vein of such Zevon gems as "Things to Do in Denver When You're Dead." A devilishly fun ride.—***PV***

★ RUBYHORSE
Rise
PRODUCER: Jay Joyce
Island 586919
Wielding catchy lyrical and musical hooks, this quintet from Cork City, Ireland, has put together an enjoyable set that mixes ballads with pop/rock numbers and a track that's perfect for dancefloor action. The album's first single, "Sparkle," is a pleasing exploration of someone's shimmering aura. Conversely, "Into the Lavender" looks at how a relationship can turn sour. Earnest percussion and keyboards accompany pleading lyrics on "Live Through This." "Punch Drunk," the group's self-proclaimed anthem, spotlights the late George Harrison on slide, an almost eerie accompaniment to the song's lyrics: "I'm like a man on the flying trapeze/I feel so close to the stars." The upbeat "Evergreen" is a splendid ride, indeed. A fun listen, *Rise* is also a solid debut.—***JP***

★ ELF POWER
Creatures
PRODUCER: Elf Power
SpinArt 106
Nurtured by the lo-fi Elephant 6 Recording Company scene (also home to indie-rock luminaries the Apples in Stereo, Neutral Milk Hotel, and the Olivia Tremor Control) this Athens, Ga., group maintains its dedication to fuzzy, muffled vocal stylings, echoes of '60s Brit-pop, and oddball experimental sounds. Mixing art-rock underpinnings of burring electric guitars and eerie keyboard notes with Andrew Reiger's soft, sad vocals, *Creatures* tells the tale of nature's indifference as it bears witness to innocent "creatures" pitted against other evil, supernatural forces. Reiger has a particular knack for setting the stage for the bleakest of imagery: There's the everlasting scream in a song of the same name, lightning-filled seas in the title track, and a pervading ghoulishness that seems to set up residence throughout this haunted collection. Consider it sonic beauty for a price.—***KIT***

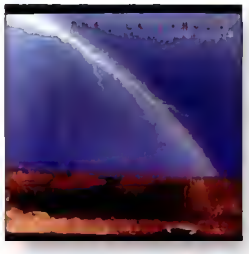
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SPOTLIGHTS



WEEZER
Maladroit
PRODUCER: Weezer
Geffen 069493241
Having been greeted with a bear hug by fans after emerging last year from a nearly five-year absence—sparked by the initial commercial bust that was 1996's *Pinkerton*—*Maladroit* finds Weezer back on solid footing (after the success of 2001's eponymous set, known as *The Green Album*) and fearlessly tapping the volume and passion of the now-gold certified cult fave *Pinkerton*. At times paint-peelingly heavy ("Take Control" and "Slob"), the often devil-horn-worthy *Maladroit* was no doubt a chance for the band to kick out the jams after the exhaustingly honed *Green Album*. Be forewarned: There's not much along the lines of "Island in the Sun" here; the poppiest of these cuts owe more to "Hash Pipe." Still, there are plenty of smart hooks and catchy vocals throughout. Riffing like crazy (witness the awesome Scorpions-inflected solo on "Fall Together"), the band scores an alt-rock masterpiece with "Dope Nose." We all knew Weezer rocked, but who knew the band could kick *this much* ass? Play it loud!—***WO***

THE FLATLANDERS
Now Again
PRODUCER: Joe Ely
New West Records 6040
West Coast independent New West Records is the proud owner of the much anticipated reunion of this talented Texas trio: Joe Ely, Butch Hancock, and Jimmie Dale Gilmore. Each a substantial and celebrated artist in his own right, as the Flatlanders, they are greater than the sum of their individual parts, conjuring a confident West Texas hoodoo that's worth the wait. Armed with a stellar studio band, each artist shines, whether it's Gilmore's



sincere tenor on the relaxed "Going Away," Hancock's roughhewn romance on "Julia," or Ely on the surly twang-fest "I Thought the Wreck Was Over." The title cut effectively blends Beatles-styled harmonies and tasteful production with Mexicali flavor, and "Pay the Alligator" boogies with authority. "South Winds of Summer," a sweeping anthem delivered with passion and boasting a nifty tempo switch, brings classy closure to an event record that lives up to all expectations.—***RW***



MARC ANTHONY
Mended
PRODUCERS: various
Columbia 85300
Anthony follows his eponymous 1999 triple-platinum English-language breakthrough with an absolutely gorgeous collection that confirms his position as one of this generation's great male vocalists. Lofty, but praise is earned by an artist who can go from such trendy, radio-friendly fare as the percussive smash-in-waiting "I Swear" to timeless, deliciously theatrical ballads like "She Mends Me." Anthony scores bonus points for gunning those all-important pop hits without enlisting the rapper du jour to make his tracks sound like everyone else's. Instead, he relies on savvy producers like Cory Rooney and such sharp tunesmiths as rising superstar Kara DioGuardi to help him shape material that will resonate today—and for years to come. Added pleasure comes from the fact that *Mended* is easily Anthony's most cohesive work to date. Despite its potential hits, this is an album best consumed in total and not in pieces.—***LF***

VITAL REISSUES

BILLY PAUL
360 Degrees of Billy Paul
REISSUE PRODUCERS: Leo Sacks, Joe McEwen
ORIGINAL PRODUCERS: Kenneth Gamble, Leon Huff
Epic/Legacy EK 85938

MFSB
MFSB
REISSUE PRODUCERS: Leo Sacks, Joe McEwen
ORIGINAL PRODUCERS: Kenneth Gamble, Leon Huff
Epic/Legacy EK 85941

TRAMMPS
Trammps
REISSUE PRODUCERS: Leo Sacks, Joe McEwen
ORIGINAL PRODUCERS: Ronnie Baker, Norman Harris, Earl Young
Epic/Legacy EK 85939

VARIOUS ARTISTS
Philadelphia Classics
REISSUE PRODUCERS: Leo Sacks, Joe McEwen
ORIGINAL PRODUCERS: various
Epic/Legacy EK 85940
Part stroll down memory lane, part music history lesson, these titles are a living—and timeless—testament to the legendary sound of Philadelphia and the prolific legacy of dynamic production duo/Philadelphia International visionaries Kenneth Gamble and Leon Huff. Whether it was the water, the air, or both, the City of Brotherly Love and its land-



mark Sigma Sound Studios were a hotbed of love-jonesed, danceable, and conscious soul in the '70s. And some 30 years later, history is repeating itself through such Philly native sons and daughters as Jill Scott and Musiq. Missing in action on the contemporary scene, Billy Paul turned in a virtuoso performance on 1972's *360 Degrees of Billy Paul*. The No. 1 R&B album contains the seminal "Me and Mrs. Jones." Before heating things up to a frenzy in 1977 with "Disco Inferno," Trammps laid the foundation with this eponymous debut on the group's own G&H-distributed Golden Fleece label. It features such notable forerunners as "Where Do We Go From Here." Personifying the word "tight," house band MFSB (Mother Father Sister Brother) was the beat-driving force behind the Philadelphia International sound. This 1973 eponymous debut set the stage for the band's signature style; it contains the bonus of a live rendition of the group's 1974 hit, "T.S.O.P.," best-known as the *Soul Train* theme. An update of the 1977 collection *Philadelphia Classics* features the mixing magic of remix pioneer Tom Moulton—and is enhanced by Moulton's never-before-available extended version of People's Choice's "Do It Any Way You Wanna." Listening to all four discs makes one point exceedingly clear: Quality never goes out of style.—***GM***

CONTRIBUTORS: Bradley Bambarger, Jim Bessman, Leila Cobo, Deborah Evans Price, Larry Flick, Brian Garrity, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paoletta, Jill Pesselnick, Chuck Taylor, Karen Iris Tucker, Phillip van Vleck, Paul Verna, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

SOLUNA
For All Time
PRODUCERS: various
DreamWorks 50235
Beautiful voices and photogenic faces do not necessarily a hit record make. Soluna—a Los Angeles-based quartet comprising Jessica Castellanos, T. Lopez, America Olivo, and Aurora Rodriguez—provide lovely vocals that are showcased on its debut, *For All Time*. On the title track, Soluna exudes all the makings of a breakout act. Such power is also heard on the sultry "Spanish Lullaby" and the dancefloor-jacked "He Should Be You." Unfortunately, lackluster songwriting and cookie-cutter themes bog down this primarily sugar-coated pop confection. To their credit, the girls of Soluna ably sing in both English and Spanish—and show signs of great potential. Hopefully, the act's next album will take musical and lyrical risks.—***RH***

R&B/HIP-HOP

▶ **NAUGHTY BY NATURE**
iicons
PRODUCERS: various
TVT 2340
Naughty by Nature may very well be one of hip-hop's most underrated groups. With 10 years and a few hip-hop classics under its belt, the duo of Treach and Vinnie—DJ/producer Kay Gee left the group after the release of 1999's *19 Naughty IX: Nature's Fury*—returns with its fifth album and first for TVT. Both a comeback album and a tribute set, *iicons* reminds fans of everything that was right with '90s hip-hop (witness "Swing Swang" and "Rah Rah," which features Rottin Razkals). Appearing elsewhere on *iicons* are popsters Pink and 3LW, as well as hardcore labelmates Lil Jon and Chyna Whyte. Lead single "Feels Good (Don't Worry Bout a Thing)" already has radio jumping. With *iicons*, Naughty by Nature may finally receive the credit it deserves.—***RH***

RAY CHARLES
Thanks for Bringing Love Around Again
PRODUCERS: Billy Osborne, Ray Charles
CrossOver Records/E-nate Music Group/Welk Music Group 395604000
After a six-year studio absence, Brother Ray returns with this set that includes the contemporary updating of a classic—Charles' 1959 No. 1 "What'd I Say"—and 11 new tracks written primarily by co-producer Billy Osborne. Overall, the disc incorporates Charles' well-documented penchant for mixing things up, whether it's blues, R&B, gospel, country, whatever. The uptempo "Can You Love Me Like That" preaches about "the way love's supposed to be" by giving props to great pairings like Bogart and Bacall. The slow-rolling "Mr. Creole" finds Charles in spoken-word mode, while he pays tribute to his guiding force on the emotional ballad "Mother." Of particular note is the mesmerizing French love song "Ensemble," which pairs Charles with recording artist Ginie Line.—***GM***

DANCE/ELECTRONIC

▶ **VARIOUS ARTISTS**
Queer As Folk: The Second Season
PRODUCERS: various
RCA Victor 09026-63921
DJ Manny Lehman creates an energetic non-stop mix from the club tracks featured on Showtime's TV series *Queer As Folk*. Vocal-driven, progressive house-tinged diva fare (Elle Patrice's "Rising," Kim English's "Everyday," Deborah Cox's "Absolutely Not") sets the tone; other highlights include Etta James' confident cover of the Rolling Stones' "Miss You" and Kosheen's deliciously dark "Hide U." The set missteps when Pete Heller's house-infused remix of Daft Punk's "Harder, Better, Faster, Stronger" saps the track of its robotic tension, but his expanded mix of the Chemical Brothers' "Star Guitar" soon revives the disc's energy. Most of the songs are familiar hits, but Lehman's seamless mixing makes the collection worthwhile; the beat never stops, and the reasonably timed cuts never overstay their welcome.—***WH***

COUNTRY

★ **JENAI**
Cool Me Down
PRODUCER: Brent Maher
Curb 78736
As a debut artist in a crowded field, Jenai stands out via a distinctive vocal that blends breathy soul with swing-for-the-fence grit and power. "Be a Woman," "Don't Hold Back Your Heart," and the title cut are funky, smoldering romps, while "South Side Stomp" and "Papa Don't Ask, Mama Don't Know" are swingin' little numbers loaded with personality. Fuzztone guitars and a rousing Jenai vocal drive "Loraine," but the album loses some of its vigor with the requisite, if well-performed power ballad "It Won't Be Me"; better along those lines are the gorgeously swaying "Time to Dream" and bluesy "Written on My Heart." Brent Maher's production keeps it all together, forsaking rote radio ear candy for savvy musicianship and sonic versatility. A promising debut artist that dares to be different.—***RW***

LATIN

▶ **JUANES**
Un Día Normal
PRODUCERS: Juanes, Gustavo Santaolalla
Surco/Universal 4400175322
Colombian singer/songwriter Juanes follows up his critically acclaimed eponymous debut with a well-penned collection that is softer around the edges, making it much more likely than its incisive, moody predecessor to be embraced by Spanish radio. Proof of this is found on the uptempo lead single, "A Dios le Pido," a prayer for life and love set over thrusting percussion and almost pizzicato, Caribbean-hued guitars. Such standard pop/rock fare as "Es Por Tí" and "Un Dia Normal" sounds at odds with the nastier (and far more amusing) "Mala Gente" and "La Paga," wherein Juanes, over a reggae beat and a southern guitar motif, tells off an ex. "La Unica," a minor-key ballad accompanied by legato guitar lines and tasteful strings, is also a gem, but the kicker for many will surely be "Fotografía," a charming duet with Nelly Furtado that perfectly captures the mainstream possibilities of singing in Spanish.—***LC***

WORLD MUSIC

★ **TRIO DA PAZ**
Café
PRODUCERS: Rick Warm, Trio da Paz
Malandro 71019
Brazilian expatriates Duduka Da Fonseca (drums), Nilson Matta (bass), and Romero Lubambo (guitar) have been indulging their love of samba jazz for more than 15 years, and their collective feel for the style is elegant. Listen to the basic trio on Dorival Caymmi's "Saudade da Bahia" and the title track, not only for an invigorating taste of samba but also for the seamless interplay of the small ensemble. Vocalist Dianne Reeves joins Trio da Paz for "Love Is Here to Stay" and "Softly, As in a Morning Sunrise"; her contribution is spellbinding. Saxman Joe Lovano works a cool solo on the timeless Jobim tune "Wave," giving a nod to Stan Getz in the process, and returns on the Lubambo original "48th Street Baiao." Trio da Paz's tropical jazz has a cozy swing and an understated grace that's quite engaging.—***PVV***

BLUES

★ **W.C. CLARK**
From Austin With Soul
PRODUCER: Mark Kazanoff
Alligator 4884
Austin's W.C. Clark is an artist who brings an enormous amount of talent to the gig: He's a soulful vocalist and a tasty guitarist. His music is an intuitive amalgam of R&B, blues, and rock'n'roll that he's worked into a distinctive, emotionally real sound. On this, Clark's Alligator debut, producer Mark Kazanoff has done a fine job of showcasing Clark's versatility while preserving the Stax vibe that's crucial to his artistic persona—especially on a track like "How Long Is a Heartache Supposed to Last?" Clark also chalks up a superb duet with labelmate Marcia Ball on "Don't Mess Up a Good Thing."—***PVV***

JAZZ

★ **TIM BERNE**
Science Friction
PRODUCER: David Torn
Screwgun 013
Issued via his own Brooklyn, N.Y.-based Screwgun label, Tim Berne's *Science Friction* can be seen as a sequel to his excellent 2001 Thirsty Ear album, *The Shell Game*; once again, the edgy alto saxophonist is abetted by the samplers and synthesizers of Craig Taborn and drums of Tom Rainey, as well as the digital cut-and-paste of studio shaman David Torn. This time, though, the mind-bending guitars of French avant-whiz Marc Ducret are also in tow, adding considerable metallic spice to the proceedings. This is what 21st-century jazz should sound like—sonically subversive, harmonically acute, melodically surprising, and with tired tropes traded for fresh twists on bop (and pop) methods. Those with a yen for rock exotica might be just as taken with the aptly titled *Science Friction* as would fans of the "downtown" improvising scene. Regardless, anyone who opens their ears to Berne, Torn, and company will hear some truly evolutionary art. For info, log on to screwgunrecords.com.—***BB***

CLASSICAL

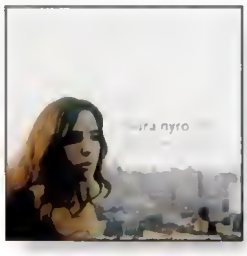
▶ **JOSÉ CURA**
Boleros
PRODUCERS: Ettore Stratta, Jorge Calandrelli
Warner Classics 8573-85821
This isn't a classical album, really, but a Latin crossover bid by the ambitious and often acclaimed Argentine tenor/conductor José Cura. He sings a lushly orchestrated set of vintage Latin American love songs in league with conductor Ettore Stratta and arranger/pianist Jorge Calandrelli—it's as much their record as it is his, truth be told. Despite the talent and experience on hand (Stratta and Calandrelli have worked on successful albums like *Symphonic Boleros*, *Symphonic Tangos*, etc.), *Boleros* just tries too hard to be liked, to be *loved*. The material is very smoochy, conjuring images of poolside cocktail parties in '70s Latin soap operas. Of course, this isn't really any different from—or worse than—Romantic side projects plied over the years by even such grandly irreproachable artists as Plácido Domingo. The playing and production are first-class, and Cura's manly voice has its appeal in spots. Yet the overall feel is anachronistic and vaguely middle-of-the-road. It'll no doubt sell worldwide by the truckload.—***BB***

CHRISTIAN

▶ **AMY GRANT**
Legacy . . . Hymns & Faith
PRODUCERS: Brown Bannister, Vince Gill
Word/A&M 080688613723
Classic hymns have been making a strong comeback in the Christian/gospel market of late. Amy Grant is the latest artist to get caught up in this revival, marking her 25th anniversary in Christian music with *Legacy . . . Hymns & Faith*. Produced by longtime Grant associate Brown Bannister and Grant's husband, country veteran Vince Gill, *Legacy* is uneven at best: incredibly beautiful one track, lackluster and uninspired the next. "My Jesus, I Love Thee" receives a spirited, Appalachian-tinged treatment, and "Marching to Zion," on which Grant is joined by a chorus of family and friends, is a rousing finale. But other standards don't pack the emotional poignancy one expects of Grant (witness "Softly and Tenderly," one of the church's greatest hymns). Nestled among the tried-and-true are four new tunes, including standout "What You Already Own." While *Legacy* gets the job done, it's not the greatness we've come to always expect from Grant.—***DEP***

NOTEWORTHY

LAURA NYRO
Live: The Loom's Desire
PRODUCER: Laura Nyro
Rounder 11661-3186
Laura Nyro's untimely death five years ago at age 49 still pains her fans. This two-disc live set—taken from successive 1993/1994 Christmas Eve concerts at New York's Bottom Line nightclub, and titled after a line from signature song "Emmie"—acts as a much-needed balm. Playing piano and accompanied by a female vocal group, Nyro's live shows were very reminiscent of her landmark 1971 album, *Gonna Take a Miracle*, featuring LaBelle. *Live* encompasses Nyro's entire career, from her '60s



girl-group roots (a cover of the Crystals' "Oh Yeah, Maybe Baby") to her final recordings (the title track to her posthumous 2001 disc, *Angel in the Dark*). Her incomparable musical resourcefulness is present throughout, especially on the completely reworked "Save the Country." While one hesitates to use such words as "haunting" and "angelic," that's how Nyro would be described here were she alive. Thanks to this set, she still is, eternally.—***JB***

SCHILLER
Voyage
PRODUCERS: Christopher von Deylen, Mirko von Schlieffen
Radikal 90036
Schiller's *Voyage* arrives in the U.S. after finding much success in Europe,



where it streeted last fall as *Weltreise*. Unlike Schiller's dancefloor-primed debut, *Zeitgeist*, *Voyage* is more dreamy, more meditative—albeit with a dance/electronic bent—making it perfect for post-club chill-out settings. On such sublime tracks as "Distance" (featuring Kim Sanders), "A Beautiful Day" (featuring Isgaard), and lead single "Dream of You" (featuring Heppner), Schiller masterminds Christopher von Deylen and Mirko von Schlieffen effortlessly create a musical montage that recalls early recordings by the likes of Enigma, Deep Forest, and Jean-Michel Jarre, as well as more recent fare by Zero 7 and Faithless. With *Voyage*, Schiller has taken a savvy look backward in order to properly forge ahead with a new palette and vision.—***MP***

SINGLES

Edited by Chuck Taylor

POP

★ **SOFIA LOELL Right Up Your Face (3:15)**
PRODUCER: Johan Glossner
WRITER: S. Lowell
PUBLISHERS: Warner/Chappell Scandinavia AV, STIM, adm. by WB Music, ASCAP
Curb Records 510057 (CD promo)
Curb Records has been working to make inroads on the pop side—and not just with its crown jewel LeAnn Rimes. Meet Sofia Loell, a Scandinavian import whose vocal texture conjures Alanis Morissette juiced up after a couple bars of chocolate. "Right Up Your Face" is an intriguing blend of alternative roots via Loell's scratchy vocals and introspective lyric, swirled with a sunny melodic accessibility that shamelessly flirts with good ole pop. Loell sings about standing up for yourself against society's expectations, and her positive, non-self-pitying delivery gives you reason to root for her. This is a nice change of pace for top 40 or even modern rock; it contains enough elements of both to make the grade across the board. "Right Up Your Face" could be right up radio's alley.—***CT***

★ **CHRIS ISAAK One Day (4:23)**
PRODUCER: John Shanks
WRITER: C. Isaak
PUBLISHER: Isaak Publishing, ASCAP
Reprise 100899 (CD promo)
Chris Isaak certainly comes across as one of the last nice guys around. It's a shame that the singer/songwriter can't catch a break on the charts—he essentially remains a one-hit wonder with "Wicked Game," No. 6 back in 1991. The previous "Let Me Down Easy" from the current *Always Got Tonight* grazed the top 20 at both adult contemporary and adult top 40, but man, the guitarist-cum-TV persona deserves so much more. "One Day" adheres to his good-time popabilly signature with all the usual elements in place: a sensual, dead-on vocal from Isaak; crisp, barroom-laden instrumentation; and a hook that rings true spin after spin. As always, this is inspired, hitworthy stuff. It remains that this talented musician is just one stroke of good luck from his next hit. God bless him.—***CT***

COUNTRY

★ **DARYLE SINGLETARY That's Why I Sing This Way (2:55)**
PRODUCER: Greg Cole
WRITER: M. D. Barnes
PUBLISHER: Sixteen Stars Music, BMI
Audium 8151 (CD promo)
Daryle Singletary's excellent Audium debut is a collection of classic country songs skillfully revived by the singer's seasoned baritone. The project includes covers of songs by Buck Owens, Merle Haggard, George Jones, and even a wonderful version of the John Wesley Ryles' chestnut "Kay." Singletary is the most potent of the young traditionalists to emerge in the past few years, but he's yet to receive his due from country radio. Here's hoping this highly listenable record changes that. Written by legendary country songwriter Max D. Barnes, the song is an infectious slice of fun. The chorus says, "Mama used to whup me with a George Jones album, that's why I sing this way." Singletary delivers the whimsical lyric with a combined sense of reverence and mischief. He has an amazing, stone-country voice with phrasing that rivals any of his heroes. One listen to this terrific single will make you wish other artists had been slapped with a little Haggard, Gosdin, Wynette, or Lynn during their childhood.—***DEP***

ROCK

BUTCH WALKER My Way (3:18)
PRODUCER: Butch Walker
WRITER: B. Walker
PUBLISHER: Sonotrock Music, BMI
Arista 5118 (CD promo)
Butch Walker, who put in time as singer/guitarist/songwriter for the Marvelous 3 ("Freak of the Week"), makes his solo bow with a manic rocker that aims right for the teen-male jugular, with its stamp of Blink-182 lyrics and No Doubt rhythms. That's not to say that Wright doesn't put his own signature on the track—and how: He wrote and produced it, and covers all vocals, guitars, bass, programming, keyboards, and percussion, as he sings, "There's a right way and there's my way/There's a highway, if you don't like it, you can take it." "My Way" checks off a lot of the elements of today's rock landscape, and also has the melodic accessibility to work at today's new top 40, which more and more is looking for an edge. A promising launch for his July solo entry, *Left of Self-Centered*.—***CT***

AC

BRYAN ADAMS Here I Am (3:48)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITER: not listed
PUBLISHER: not listed
A&M 10756 (CD promo)
Canadian rocker-cum-AC mainstay Bryan Adams spent much of the '90s attaching himself to high-profile movie soundtracks, fostering some of his biggest, albeit gooeyest hits, such as "(Everything I Do) I Do It for You" from *Robin Hood: Prince of Thieves*, "All for Love" with Sting and Rod Stewart from *The Three Musketeers*, and "Have You Really Ever Loved a Woman?" from *Don Juan DeMarco*—all No. 1 hits on The Billboard Hot 100. He enters the millennium with yet another ballad linked to a movie, "Here I Am" from the animated DreamWorks flick *Spirit: Stallion of the Cimarron*, out May 24. Produced by Jimmy Jam & Terry Lewis, the uplifting anthem sounds like a cross between Phil Collins' "You'll Be Here in My Heart" and Elton John's "Hakuna Matata," from *The Lion King*. At its core, the song is certainly the stuff that personifies this brand of sprawling family cinema scoring, but thankfully, a light hip-hop beat and a surprising, well-placed guitar solo add enough flourish to narrowly avoid becoming a checklist of clichés. Adams gives an inspired vocal performance, certainly of a grade that will satisfy longtime fans. No new ground here, but a pleasant song that AC radio can call its own.—***CT***

SPOTLIGHTS



WILL SMITH INTRODUCING TRA-KNOX Black Suits Comin' (Nod Ya Head) (3:50)
PRODUCERS: Mark Sparks, Rob Chiarelli, Will Smith
WRITERS: W. Smith, M. Sparks, R. Feemster, L. Bennett
PUBLISHERS: Treyball, ASCAP; Da Fabulous Beatbrokas/Love-n-Loyalty/Blitz Package/It Hurtz, BMI
Overbrook/Columbia 59867 (CD promo)
Will Smith took a lengthy breather from the entertainment industry to concentrate on family, but now, with a new album and the movie of the summer looming, he's coming at the media with guns fully loaded. First up is the launch single from *MIIB*, "Black Suits Comin' (Nod Ya Head)," which delivers the kind of flypaper hook that propelled the previous "Men in Black" and "Gettin' Jiggy Wit It" to No. 1. The formula hasn't changed a lot since then, with Smith's *Good Housekeeping*-stamped rapping over a sunny rhythmic track and a maddeningly catchy chorus that will stick—like it or not—in the heads of every kid in America and their moms, uncles, and canaries. It stands that Smith's musical offerings are hardly likely to have much relevance beyond their run on the singles charts, but with the season heating up and schools soon locking up for the summer, it's safe to say that "Black Suits" is on its way to staple status for 2002 vacation crowds. Meanwhile, the movie—likely to be as big a blockbuster as *Spider-Man*—opens July 3, on the heals of Smith's new *Born to Reign* June 25.—***CT***

MOBY We Are All Made of Stars (3:36)
PRODUCER: Moby
WRITER: Moby
PUBLISHERS: Little Idiot/Warner-Tamerlane, BMI
V2 27734 (CD promo)
Moby has hit commercial paydirt. He's finally crafted the single that will propel him into pop radio's winners circle. He's long been a critical darling, an underground club hero, and an innovator of supreme magnitude. Yet, despite the omnipresence of several cuts from his 1999 opus, *Play*, that across-the-board top-40 smash has eluded him—until now. The first single from his sterling new collection, *18*, shows Moby ready for prime-time consumption. The beauty is that he's doing it fully on his own terms. The accessibility of "Stars" isn't due to the artist dumbing-down his material. Rather, it's more accurately because the world has caught up to Moby's adventurous spirit, while he's also become more at ease with his natural pop sensibilities. "Stars," which wears the influence of David Bowie's "Heroes" with unabashed pride, swirls with glitter-rock guitars, '80s-flavored synths, and a sticky hook that permanently embeds the brain upon impact. With Moby himself at the vocal forefront, he also provides image-conscious programmers a more traditional, tangible artist to embrace. All of this adds up to a virtually flawless single that will sate loyalists, while also tickling the fancy of the masses.—***LF***





JENNIFER LOPEZ Alive (4:20)
PRODUCERS: Cory Rooney, Dan Shea
WRITERS: J. Lopez, C. Judd, C. Rooney
PUBLISHER: not listed
Epic 56903 (CD promo)
Remember that "Oh, my" feeling the first time you heard Madonna sing her first ballad, "Crazy for You"? It's déjà vu with "Alive," the first downtempo track from Jennifer Lopez, an artist known to this point only for dance-oriented and street-targeted rhythmic output. J-Lo does her best with this regal ballad, the final track on her current *J to Tha L-O! The Remixes*—though, here, it is made more luxurious with the addition of a cascade of fluttering strings on the radio remix—which appears in her upcoming film *Enough*. Lopez wrote the song with her new husband Cris Judd—an inviting twist—along with songwriter/producer Cory Rooney, best known for his work with Marc Anthony. She sings, "I guess I found my way, it's simple when it's right/Feeling lucky just to be here tonight and happy to be alive." This is bold new terrain for Lopez, an artist who is heralded more for her videogenics than her voice, and she instills a vulnerable spirit of romanticism in the track—mind you, it's safe to say no one will ever confuse her with Whitney Houston. Still, it's nice to have top 40's leading staple artist diversify her portfolio with a musical summer fling that will maintain programmers' and fans' love affair with Lopez. Let's just hope that her busy remix team will let this one stand on its own.—***CT***

NEW & NOTEWORTHY

ROSEY Love/Afterlife (3:31/3:57)
PRODUCER: Darryl Swann
WRITERS: Rosey, D. Swann
PUBLISHER: N-Joy-K Music, ASCAP
Island 15544 (CD promo)
There's a new generation of female singer/songwriters squirming their way into mainstream consciousness—not so damn resentful, appreciative of relationships, and yet fiercely independent. Rosey, the latest and perhaps most stylistic among the burgeoning roost, garnered her first national exposure a year ago on the soundtracks to *Bridget Jones's Diary* and *Shallow Hal*; now signed to Island, the same tracks found in those movies, "Love" and "Afterlife," are being fronted as her first singles—and what a psychedelic sensory experience it is. Combining urban beats and electronic accents with a swirling touch of blues, alt-rock, and lowdown sass, Rosey serves up a heady musical potion. Her voice is even more off the mainstream mark; comparisons to Fiona Apple are undeniable, but there's a greater depth and sense of self that put a firm grip on listeners' ears and twist them in circles a couple times until all distractions are abandoned. Lyrically, in "Love," she tells us that she's grown, changed, and is ready to take on new love; in "Afterlife," it's the search for undiscovered pleasures—and in each, she constructs her messages in a wholly unorthodox fashion. All Rosey needs now is Island's muscle, a few notable proponents, and the fortune of timing. Look for the full-length *Dirty Child* June 25.—***CT***



CONTRIBUTORS. **Deborah Evans Larry Flick, Price, Rashaun Hall, Chuck Taylor.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



Rhythm, Rap, and The Blues™

by Gail Mitchell

DREAMWORKS' GOOD VIBE: GoodVibe Recordings is partnering with DreamWorks on behalf of GoodVibe artist **Mystic**.

"It is amazing to be involved with a label that supports creative freedom and believes in my music and vision," Mystic says. "For DreamWorks to take a huge leap of faith in rereleasing my current album is beautiful. Rarely in life or this business will people step in and take a chance on a project such as mine. I think it speaks volumes for what we will be able to do together."

Both GoodVibe and DreamWorks will be responsible for marketing and promoting Mystic's 2001 set, *Cuts for Luck and Scars for Freedom*, which received a Grammy Award nod this year for best rap/sung collaboration, a new category. As part of this pact, DreamWorks will also handle worldwide distribution for the project, which has yet to be released internationally.

"We are very excited about our partnership with DreamWorks," GoodVibe co-owner **Matt Kahane** said in a statement. "Both GoodVibe and DreamWorks share the common vision of true artistic development. The combination of Mystic's incredible talent, GoodVibe's progressive urban marketing expertise, and DreamWorks' commitment to success will prove to be a winning combination."

GoodVibe co-owner **Chris Nagy** added, "This has been the missing piece of the puzzle that we needed to help Mystic attain the levels of commercial success that she is destined to reach."

According to Kahane, GoodVibe is currently working on remixes and new songs for a *Cuts for Luck and Scars for Freedom* rerelease and plans to begin Mystic's next studio album in the fourth quarter.

A JUNE BET: Late singer/actress **Aaliyah** heads the list of nominees for the second annual BET Awards with a total of four nods: best female R&B, best video of the year, viewer's choice award, and best actress (for *Queen of the Damned*). Tied with three nominations apiece are **B2K** and **Alicia Keys**. **Ashanti**—whose eponymous debut recently broke a Billboard 200 record—joins B2K and Keys in the best new artist category, which also includes **Craig David** and **Tweet**. This year's special honorees are Lifetime Achievement Award winner **Earth, Wind & Fire** and Humanitarian Award winner **Muhammad Ali**. The BET Awards will be broadcast live June 25 (9 p.m. ET/PT) from Hollywood's Kodak Theatre with hosts **Steve Harvey** and **Cedric "the Entertainer."** For a complete list of BET Awards nominees, visit billboard.com/awards.

DRAMA KINGS: The Dramatics ("Whatcha See Is Whatcha Get") got their start in Detroit in 1962 and are still going strong 40 years later. In fact, the five-man crew has just released its 39th album, *Look Inside*, via Northcoast Investments. Lead single is "Looks Like Rain."



THE DRAMATICS

"We've been kind of surprised by radio," member **L.J. Reynolds** says. "Stations are going on that record that normally wouldn't go on an older group's record."

Reynolds observes that the group's work ethic accounts for its staying power. "At the time we started out, we began doing two albums a year and did that for a good straight 15 years. We've had 30 top 10 singles; just like **the Temptations** and **O'Jays**, we stayed in the studio, and that gave us the staying power."

Member **Ron Banks**, who says he recorded his first record with the Dramatics in 1964 at the age of 13, adds, "We're still living our dream come true."

INDUSTRY BRIEFS: Universal Records' urban marketing team, headed by senior VP of marketing **Jackie Rhinehart**, is presenting its second Organic Soul event. The May 22 interindustry mixer at Manhattan's Negril Village—in association with Remy Martin Liquors—is designed to bring together marketing execs from corporate America and the entertainment industry to discuss issues and network . . . **The Neptunes** have taken their trademark sound online via startrakmusic.com. The Web site will serve as the online home to Star Trak Entertainment, the producers' Arista-distributed imprint. It will also provide info about Star Trak acts like **Kelis**, rap duo **Clipse**, and newcomer **Roscoe P. Coldchain**, as well as the Neptunes' alter-ego, **N*E*R*D**.

Additional reporting by Rashaun Hall in New York and Rhonda Baraka in Atlanta.

Roots' Scratch Does Solo CD

Beatboxer's Ropeadope Disc Is 'The Embodiment Of Instrumentation'

BY RASHAUN HALL

NEW YORK—Beatboxing, or "vocal percussion," as it is often called, may seem like a lost hip-hop art to some, but artists like Doug E. Fresh and Rahzel the Godfather of Noize have made a name for themselves with their unique vocal stylings. Scratch—who, like Rahzel, is a member of hip-hop band the Roots—takes his love of the art to the next level with his Ropeadope/Atlantic debut, *The Embodiment of Instrumentation* (June 4).

"With the Roots, it's an organization, and they present things in a certain shape or form," Scratch says of his decision to do a solo set. "I try to bring what I can to the table to make the group a whole. This project gave me a chance to break free and do things that I can't do on a Roots record. It was a chance for me to be me to the fullest extent—I get to be Scratch 24/7."

With a solo album in mind, the Philadelphia native (who is managed and booked by Rich Nichols and Hope Wilson for Philadelphia-based Watch Your Back Management) had to find a label that was ready for a beatbox-driven album. Enter Ropeadope Records. "From the gate, I wanted my project to be on an independent," Scratch says of signing with the Philadelphia-based indie. "Dealing with a whole roster of all kinds of artists and trying to break somebody, if you don't break, [the majors] won't pay you any mind and throw you back on the shelf. With an independent, they spend more time with their artists, and they make sure their artists get exposed to the public. I chose Ropeadope because they saw the vision for my record."

For Ropeadope president Andy Hurwitz, the chance to work with Scratch was exciting. He recalls, "Rich Nichols [manager for Scratch and the Roots] came up, and he didn't even think I'd be interested in the project; he just came up to visit, but he said, 'Check this out.' He played it, and I just flipped out as soon as I heard it. I'm from Philly, so I've always been a fan of Scratch, the Roots, and everybody involved in the project, so I knew from note one that I wanted Ropeadope to have the record."

The Embodiment of Instrumentation features a host of guest artists, including the Roots' Black Thought and Malik B, Bilal and Floetry. Scratch also made sure that Philadelphia's up-and-coming artists were well-represented.

"Philly's local artists don't get heard like they should, so I wanted to create a platform for them," Scratch says. "Philly needs that whole foundation to grow. Especially right now, because a lot of people are looking at Philly, so it's time to take advantage of that."

With all the guest appearances and subsequent clearances, Ropeadope has had a tough time picking a single. That said, Scratch hopes the recently recorded "Hot for the Streets," featuring Steve Sterling, IQ a.k.a Jimmy Spliff, and Etcetera will serve as a street single. It will also be featured on 200,000 *The Embodiment of Instrumentation* samplers that Ropeadope will distribute during the Roots' stint of the Smoking Grooves tour. The label has also teamed with Numark and *XXL* magazine for the Scratch & Win Lottery Ticket contest, where they will give away Numark products, Ropeadope clothes, tickets to Roots shows, and subscriptions to *XXL*.



SCRATCH

"It seems like everything Ropeadope does, we do pretty good with," says Mike Hoffman, buyer/owner of Philadelphia-based AKA Records. "And with the Roots having a strong following in Philadelphia, I expect it will do well."

"With Scratch, he has an obvious fan base with the Roots, so we're partnering with okayplayer.com and working on an extensive Web marketing campaign that utilizes their talents," Hurwitz says. "From there, we're marketing it as an underground hip-hop record. We're not trying to go to radio, and for the first phase of our marketing plan, we're not even doing a video."

MAY 25 2002 Billboard® HOT RAP SINGLES™

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®

This Week	LAST WEEK		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1	5 Weeks At Number 1
1	1		FEELS GOOD (DON'T WORRY BOUT A THING)	Naughty By Nature Featuring 3LW
2	3		BALLIN' BOY ARTISTDIRECT 81032	No Good
3	2		LIGHTS, CAMERA, ACTION! UNIVERSAL 156257/UMRG	Mr. Cheeks
4	6		OH BOY/THE ROC (JUST FIRE) ROC A FELLA/DEF JAM 582804*/ID/UMG	Cam'ron Featuring Juelz Santana
5			NOTHIN' DEF JAM 582914*/ID/UMG	N.O.R.E.
6	4		BANG MY HIT BRAINSTORM 20020	Rozelly Presents Da Fam Featuring Skubie Tha Ciko And Uoique
7	5		GUESS WHO'S BACK DEF JAM SOUTH 582889*/ID/UMG	Scarface Featuring Jay-Z & Beenie Sigel
8	8		I NEED A GIRL (PART ONE) BAD BOY 79436*/ARISTA	P. Diddy Featuring Usher & Loon
9	10		PASS THE COURVOISIER PART II	Busta Rhymes Featuring P. Diddy & Pharrell
10	7		MAMA'S BABY, POPPA'S MAYBE BIGG MONY 2003	Greee Eyez
11	18		GRINDIN' STAR TRACK 35078*/ARISTA	The Clipse
12	14		ONE MIC IE WILL/COLUMBIA 79723*/ERG	Nas
13	12		WILL DESTROY HOW YOU LOVE THAT 10121	Lil Ro
14	16		WHAT'S LUV? TERROR SQUAD ATLANTIC 85223*/AG	Fat Joe Featuring Ashanti
15			STILL FLY CASH MONEY/UNIVERSAL 000005*/UMRG	Big Tymers
16			HOT IN HERRE FO REEL/UNIVERSAL 015676*/UMRG	Nelly
17			FRIDAY NIGHT UNIVERSAL 015975*/UMRG	Mr. Cheeks Featuring Horace Browe
18	11		HYDE HA GOOD/INVISION 90409/ORPHEUS	Big Logic
19	19		DO YA THANG GIRL BALLIN 100	Beelow
20	17		SATURDAY (OOOH! OOOOH!) DISTURBING THA PEACE/DEF JAM SOUTH 588035*/ID/UMG	Ludacris Featuring Sleepy Brown
21			MY NECK, MY BACK DIRTY DOWN 75113*/ARTEMIS	Khia Featuring DSD
22	20		TAKE YOU HOME WITH ME A.K.A BODY/GET THIS MONEY ROC A FELLA/JIVE/DEF JAM 588980*/ID/UMG	R. Kelly & Jay-Z
23	13		SHAWTY HUH/FREEDOM THAT 10123	P-Lo Featuring Lil Ru & T. Supreme
24			ONE MORE CHANCE/STAY WITH ME BAD BOY 79380*/ARISTA	The Notorious B.I.G.
25			PUT YO SETS UP Z-BO 2580	Redd Eyezz Featuring Juvenile & Slanted Eyezz

Records with the greatest sales gains this week. Videoclip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold), ▲ RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for ●. * Indicates ● unavailable, in which case, catalog number is for ●, ●, ●, ● or ● respectively, based on availability. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			NUMBER 1 — 9 Weeks At Number 1		
1	1	1	**FOOLISH** ● / I.GOTTI,JA.HARRIS,A.HERNANDEZ,O.MCDERMOTT,B.GARDE,L.JORDAN,S.AURELIUS	**Ashanti** ● MURDER INC/DEF JAM 870***-2 (10.98 CD)	1
2	3	3	**I NEED A GIRL (PART ONE)** ● / S.COMBS,J.KNIGHT,M.JONES,F.MATLOCK,C.HAWKINS,S.LESTER,J.THOMAS	**P. Diddy Featuring Usher & Loon** ● BAD BOY 79436*/ARISTA	2
3	2	2	**U DON'T HAVE TO CALL** ● / THE-DFT,MR.DALE,W.HAMM,JR.	**Usher** ● ARISTA 13000**	2
4	6	6	**HALFCRAZY** ● / J.HARRIS,C.GRIFFIN,M.MILLER,C.MCKINNEY,A.JONES,I.BARAKA,E.ALI	**Musiq** ● DEF SOUL 589899*/DEF JAM (C)	4
			GREATEST GAINER / AIRPLAY		
5	8	8	**ADDICTIVE** ● / DJ QUIK,S.GARRETT,V.GRIFFIN,D.BLAKE	**Truth Hurts Featuring Rakim** ● AFTERMATH 497710**/INTERSCOPE	5
6	7	13	**OH BOY** ● / JUST BLAZE,C.GILES,J.SMITH,S.J.SMITH,L.JAMES,N.WHITFIELD	**Cam'ron Featuring Juelz Santana** ● HOC-A-FELLA/DEF JAM 582864*/IDJMG	6
7	4	4	**PASS THE COURVOISIER PART II** ● / THE NEPTUNES,P.SMITH,P.WILLIAMS,L.HUB(C)	**Busta Rhymes Featuring P. Diddy & Pharrell** ● J 27154*	4
8	5	5	**WHAT'S LUV?** ● / J.GOTTI,A.PARKER,J.CARTAGENA,J.LORENZO,J.ATKINS,A.PARKER,C.RIOS	**Fat Joe Featuring Ashanti** ● TERROR SQUAD 85220*/ATLANTIC	3
9	9	9	**RAINY DAYZ** / J.GOTTI,J.ATKINS,J.LORENZO,S.AURELIUS	**Mary J. Blige Featuring Ja Rule** ● MCA ALBUM CUT	8
10	10	7	**MAKIN' GOOD LOVE** / S.RUSH,DARON M.ARNOLD	**Avant** ● MAGIC JOHNSON ALBUM CUT/UMCA	7
11	12	14	**DOWN A** CHICK** ● / J.GOTTI,J.ATKINS,S.AURELIUS,J.LORENZO,T.LANE)	**Ja Rule Featuring Charli "Check" Baltimore** ● MURDER INC/DEF JAM 588894*/IDJMG	11
12	17	11	**ANYTHING** / KAYGEE,F.MOORE (K.GIST,F.MOORE,JR.)	**Jaheim Featuring Next** ● DIVINE MILL ALBUM CUT/WARNER BROS.	6
13	15	15	**GOTS TA BE** / THE UNDERDOGS (R.MASON,JR.,D.THOMAS,M.BOCHKE,S.RUSSELL)	**R2K** ● EPIC ALBUM CUT	13
14	17	17	**ONE MIC** ● / NAS,C.THOMPSON (N.JONES,C.THOMPSON)	**Nas** ● ILL WILL 76123*/COLUMBIA	14
			GREATEST GAINER / SALES		
15	19	19	**STILL FLY** ● / M.FRESH,J.BEVELL,M.G.THOMAS)	**Big Tymers** ● CASH MONEY 860997*/UNIVERSAL	15
16	13	10	**I LOVE YOU** ● / BUCKWYLD,S.TOMBS,M.MYKANAS,P.EVANS,A.BEST,M.JAMISON,J.LOPEZ,B.SPRINGSTEEN,J.HAYES)	**Faith Evans** ● BAD BOY 79425*/ARISTA	2
17	14	12	**OOPS (OH MY)** ● / TIMBALAND,C.KEYS,T.MOSLEY)	**Tweet** ● THE GOLD MIND/ELEKTRA 62780**/EEG	1
18	18	20	**FULL MOON** / M.UTY,M.J.G.	**Brandy** ● ATLANTIC ALBUM CUT	18
19	28	32	**YOU KNOW THAT I LOVE YOU** ● / J.HAWKINS,C.ABSOLAM,R.SMITH,J.HAWKINS,C.ABSOLAM,R.SMITH)	**Donell Jones** ● UNTOUCHABLES 15117*/ARISTA	19
20	31	34	**HOT IN HERRE** ● / THE NEPTUNES,C.GRIMES,N.HALE,P.WILLIAMS,C.HUGO)	**Nelly** ● FO_REEL 000809*/UNIVERSAL	20
21	20	22	**SOMEONE TO LOVE YOU** / C.HENRY,T.OLIVER,C.ROONEY)	**Ruff Endz** ● EPIC ALBUM CUT	20
22	22	25	**SAY I YI YI** / BEAT-IN-AZZ,D.RICK,KAINE)	**Ying Yang Twins** ● COLLIPARK/BLUNT FORCE/TVT ALBUM CUT/KOCH	22
23	26	26	**WHAT IF A WOMAN** / ALLSTARJOE,D.THOMAS,J.SAMPLER,K.A.GORDON)	**Joe** ● JIVE ALBUM CUT	23
24	21	18	**AWNAW** ● / J.CHAMBERS,M.CAREN,W.HUGHES,M.ADAMS,V.TISDALE,R.ANTHONY,J.CHAMBERS)	**Nappy Roots** ● ATLANTIC 85227*	18
25	25	29	**FEELS GOOD (DON'T WORRY BOUT A THING)** ● / ALLSTAR,W.CRISS V,BRIANNA GORDON,T.BEALE,D.WIGGINS,R.WIGGINS,T.CHRISTIAN,C.WHEELER,J.CAMPBELL)	**Naughty By Nature Featuring 3LW** ● TVT 2344	25
26	16	16	**SATURDAY (OOOH! OOOOH!)** ● / ORGANIZED NOIZE,C.BINGES,R.WADE,R.MURRAY,P.BROWN)	**Ludacris Featuring Sleepy Brown** ● DISTURBING THA PEACE/DEF JAM SOUTH 588878*/IDJMG	10
27	24	23	**LIGHTS, CAMERA, ACTION!** ● / BINKY,T.TYLER,A.HARRELL,S.CASTRO,A.FARLEY,WILSON)	**Mr. Cheeks** ● UNIVERSAL 156057	1
28	54	—	**NOTHIN'** ● / THE NEPTUNES,V.SANTIAGO,P.WILLIAMS,C.HUGO)	**N.D.R.E.** ● DEF JAM 582511*/IDJMG	28
29	27	24	**THIS WOMAN'S WORK** / MAXWELL,K.ROSS)	**Maxwell** ● COLUMBIA EP & ALBUM CUT	16
30	34	38	**CALL ME** / TIMBALAND,C.KEYS,M.ELLIOTT)	**Tweet** ● THE GOLD MIND/ELEKTRA ALBUM CUT/EEG	30
31	33	37	**WISH I DIDN'T MISS YOU** ● / I.MATIAS,A.MARTINA,STONE,SWIZZ BEATZ,A.MARTIN,J.MATIAS,L.HUFF,G.MCFADDEN,J.WHITEHEAD)	**Angie Stone** ● J 27149*	31
32	23	21	**MORE THAN A WOMAN** / TIMBALAND,T.E.D.,C.GRIFFITH)	**Aaliyah** ● BLACKGROUND ALBUM CUT	7
33	36	48	**WHY DON'T WE FALL IN LOVE** / R.HARRISON,M.HARRISON)	**Amerie** RISE ALBUM CUT/COLUMBIA	33
34	30	27	**NOTHING IN THIS WORLD** / S.HUFF,G.HUFF,M.MAYANJA)	**Keke Wyatt Featuring Avant** MCA ALBUM CUT	4
35	35	36	**HOW COME YOU DON'T CALL ME** / A.KEYS,K.BROTHERS (PRINCE)	**Alicia Keys** ● J ALBUM CUT	30
36	32	28	**WELCOME TO ATLANTA** / J.DUPRI,M.MIXX,J.JOSEPH,LUDACRIS,K.PARKER)	**Jermaine Dupri & Ludacris** ● SO SO DEF/DISTURBING THA PEACE/DEF JAM SOUTH ALBUMS/CUT/COLUMBIA	15
37	43	53	**WITHOUT ME** / EMINEM,M.BASS,J.AMMONS,M.BELL,J.BASS,M.MCLAREN,A.DUDLEY,T.HORN)	**Eminem** ● WEB/AFTERMATH ALBUM CUT/INTERSCOPE	37
38	38	45	**GUESS WHO'S BACK** ● / A.WEST,B.JORDAN,K.WEST,S.CARTER,D.GRANT,M.SUTTON,B.SUTTON,T.DEPIERRO)	**Scarface Featuring Jay-Z & Beanie Sigel** ● DEF JAM 587078*/IDJMG	38
39	39	39	**I'M GONNA BE ALRIGHT** / C.NUNEZ,J.STERN & TONE P.,DIRECT,KENNETT,DUVRIL,E.CODY,LAPREAD,J.C.OLIVER,S.BARNES,A.HILL,M.THOMPSON,M.MARSHALL)	**Jennifer Lopez Featuring Nas** ● EPIC ALBUM CUT	39
40	40	41	**GET THIS MONEY** ● / KAELLE,TONE,D.KELLY,S.CARTER)	**R. Kelly & Jay-Z** ● ROC-A-FELLA/DEF JAM IB/W TAKE YOU HOME WITH ME A.K.A. BODY/IDJMG/JIVE	40
41	29	33	**ROC THE MIC** / JUST BLAZE,BIG BROWN,L.PRIDGEN,J.SMITH)	**Beanie Sigel & Freeway** ● ROC-A-FELLA/DEF JAM SOUNDTRACK CUT/IDJMG	16
42	41	42	**DON'T YOU FORGET IT** ● / A.HARRIS,G.LEWIS,A.HARRIS)	**Glenn Lewis** ● EPIC 78649*	10
43	62	68	**HAPPY** / C.SANTANA,I.GOTTI,R.CALHOUN,A.DOUGLAS,A.PARKER,I.LORENZO)	**Ashanti** MURDER INC./DEF JAM ALBUM CUT/IDJMG	43
44	37	30	**AIN'T IT FUNNY** / J.LOPEZ,R.ROONEY,J.LORENZO,J.J.ATKINS,CADDILLAC TAH,O.HARVEY,JR.,C.MAIR)	**Jennifer Lopez Featuring Ja Rule** ● EPIC ALBUM CUT	4
45	50	54	**SONG CRY** / JUST BLAZE,T.GARTEN,J.SMITH,D.GIBBS,R.JOHNSON)	**Jay-Z** ● ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	45
46	49	40	**I'D RATHER** / STEVIE WONDER,C.CRAWFORD)	**Luther Vandross** J ALBUM CUT	40
47	17	47	**TAKE A MESSAGE** ● / R.SHAND (R.SHAND)	**Remy Shand** ● MOTOWN 015625*	47
48	42	31	**GIRLFRIEND** ● / THE NEPTUNES,C.FARRELL,AKE,C.HUGO,P.WILLIAMS)	**'N Sync Featuring Nelly** ● ● ● JIVE 40843*	23
49	53	44	**PUT IT ON PAPER** / R.KNEE,ETOYA,A.HARRELL,T.WISE,M.ORR,J.GRIFFIN,MIDDLETON)	**Ann Nesby Featuring Al Green** UNIVERSAL ALBUM CUT	44
50	48	43	**BUTTERFLIES** / M.JACKSON,A.HANNI,A.HARRIS,M.AMOS)	**Michael Jackson** EPIC ALBUM CUT	2
51	51	51	**THE COLOR OF LOVE** / BABYFACE (BABYFACE)	**Boyz II Men** ARISTA ALBUM CUT	51
52	61	61	**GRINDIN'** ● / THE NEPTUNES,G.THORNTON,T.THORNTON,P.WILLIAMS,C.HUGO)	**The Clipse** ● STAR TRACK 15078*/ARISTA	52
53	52	52	**GIVE IT TO HER** ● / J.HARDING,J.HARDING,M.MILLER,W.PASSLEY)	**Tanto Metro & Devonte** ● ● 2 HAND/SMOKING VIBES 8084*/VP	50
54	45	35	**TAKE YA HOME** / THE NEPTUNES,J.DIRRELL,P.WILLIAMS,C.HUGO)	**Lil Bow Wow** ● 90 90 DEF ALBUM CUT/COLUMBIA	21
55	55	58	**SOMEBODY'S GIRL** / POKE & TONE,R.KELLY,R.KELLY,C.CARTER,J.BARNES,J.C.OLIVER)	**R. Kelly & Jay-Z** ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG/JIVE	55
56	60	—	**I NEED A GIRL (PART TWO)** / M.WINANS,S.COMBS,M.WINANS,S.COMBS,C.HAWKINS,M.C.JONES,F.ROMANO,A.SHUMSHIRE)	**P. Diddy Featuring Glouvine, Loon, Mario Winans & Tammy Ruggieri** BAD BOY ALBUM CUT/ARISTA	56
57	57	62	**JUST A FRIEND 2002** / W.CAMPBELL,W.CAMPBELL,N.LILLY,J.SMITH,M.HALL)	**Mario** ● J 27190*	57
58	58	59	**TROUBLE** / DJ QUIK (DJ QUIK,AMG)	**DJ Quik Featuring AMG** EUPHONIC/LANEWAY/BURGALO PROMO SINGLE/UNIVERSAL	58
59	66	66	**MY NECK, MY BACK** / TAZ PLAT,NUM HOUSE,K.CHAMBERS,M.WILLIAMS)	**Khia Featuring DSD** ● DIRTY DOWN 75113*/ARTEMUS	59
			HOT SHOT DEBUT		
60			**MOVE B***H** / KLEVE,BRIDGES,C.DAWSON,M.TYLER,B.SANDIMANIE)	**Ludacris Featuring Mystikal & The Infamous 2-0** ● DISTURBING THA PEACE/DEF JAM SOUTH ALBUM CUT/IDJMG	60
61	69	71	**GIVE ME THE LIGHT** ● / TROYTON,DADDY RED,S.HENRIQUES,T.HAMI)	**Sean Paul** ● ● BLACK SHADOW 8285*/VP	61
62	63	69	**DAY + NIGHT** / T.JONES (T.JONES,B.KELLY)	**Isyes Featuring Jadakiss** ● ARISTA ALBUM CUT	62
63			**WELCOME TO NEW YORK CITY** / JUST BLAZE,C.GILES,S.CARTER,J.SMITH)	**Cam'ron Featuring Jay-Z & Juelz Santana** ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	63
64	72	—	**GOOD MAN** / THE UNDERDOGS (R.M.MASON,JR.,D.THOMAS)	**RL** ● J ALBUM CUT	64
65	67	67	**WHOA NOW** ● / BUKEYMAN,M.CAREN,B.RICH,B.HALL,J.BARRY,J.CUBONG)	**B Rich** ● ATLANTIC 85259*	65
66	78	84	**I MISS YOU** ● / KIDD KOLD,E.SIMMONS,B.COLLINS)	**DMX Featuring Faith Evans** ● RUFF RYDERS/DEF JAM 588974*/ID JMG	37
67	64	57	**BALLIN' BOY** ● / T.GALVIN,NO GOOD ID,HILL,T.LATIMER,T.GALVIN)	**No Good** ● ● ARTISTDIRECT 01002	54
68	56	55	**I TOLD Y'ALL** ● / TIMBALAND (M.BARRETT,BRT MOBLEY)	**Petey Pablo** JIVE 41800*	55
69	73	65	**2 WAY** ● / PRESIDENTIAL,[illegible],[illegible],[illegible],SPINYARD)	**Lil' Romeo Featuring Master P** ● NEW NO LIMIT 015837/UNIVERSAL	65
70	70	70	**LIVE THE LIFE** ● / J.DUPRI,U.DUPRI,J.JOHNSON,T.COTTRELL,T.K.(GREENE)	**Fundisha** ● SO SO DEF 79252*/COLUMBIA	70
71			**KEEP LOVIN' YOU** / D.MCKENZIE (D.MCKENZIE,D.HANG)	**Dave Hollister** MCA ROOM/ALBUM CUT	71
72			**MOST HIGH** / T.X.,PARIS T.JONES)	**Jerzee Monet** DREAMWORKS ALBUM CUT/DREAMWORKS/IPE	72
73	74	79	**THE LIFE** / AYA,BILLAH,D.STYLES,T.JAMES,BON,J.DORRELL,S.GLENN)	**Styles Featuring Pharoahe Monch** RAWKUS PROMO SINGLE/MCA	66
74	59	49	**WHAT ABOUT US?** ● / R.JENKINS,R.JERKINS,K.PRATT,L.DANIELS,F.JERKINS III,N.PAYNE,BRANDY)	**Brandy** ● ● ATLANTIC 85217*	3
75	65	63	**TAKE YOU HOME WITH ME A.K.A. BODY** ● / POKE & TONE,R.KELLY,R.KELLY,C.CARTER,J.BARNES,J.C.OLIVER)	**R. Kelly & Jay-Z** ● ROC-A-FELLA/DEF JAM 588897*/IDJMG/JIVE	41
76	76	—	**DOWN 4 U** / I.GOTTI,T.U.ATKINS,S.AURELIUS,D.LORENZO,A.DOUGLAS,T.LANE,A.PARKER)	**Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli "Chuck" Baltimore & Vita** MURDER INC./DEF JAM ALBUM CUT/IDJMG	76
77	77	77	**WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN')** / G.LEVERT,E.NEMUIAS,G.LEVERT,E.NICHOLAS)	**Gerald Levert** ELEKTRA ALBUM CUT/EEG	66
78	92	99	**NO HALF STEPPIN'** ● / POKE & TONE,S.J.BARNES,J.OLIVER,L.GATES,C.COLERIELDI	**Sharissa** ● MOTOWN 015887*	78
79	82	72	**OOH, AHH** / M.JEFFERSON,S.L.JONES,M.JEFFERSON,M.WALKER)	**3pc.** ● 312 ENTERTAINMENT ALBUM CUT	65
80	68	56	**TELL ME WHAT'S IT GONNA BE** ● / J.DUPRI,B.MILLER,B.MOMENT,B.MCKNIGHT,B.BARNES,G.WASHINGTON,JR.)	**Brian McKnight Featuring Jermaine Dupri** ● MOTOWN 015800*	48
81	81	83	**NEVER AGAIN** / T.GOTTI,J.ATKINS,T.AUSTIN,S.AURELIUS,J.LORENZO)	**Ja Rule** MURDER INC./DEF JAM ALBUM CUT/IDJMG	70
82	71	60	**CLOSET FREAK** ● / T.CALLAWAY,T.CALLAWAY)	**Cee-Lo** ● ARISTA 15000*	56
83	75	64	**BE HERE** ● / R.SAADIQ,JAKE & THE PHATMAN,R.SAADIQ,G.STANDRIDGE,B.OZUNA,M.ARCHER)	**Raphael Saadiq Featuring D'Angelo** ● UNIVERSAL 015-702*	61
84	86	73	**STILL NOT OVER YOU** ● / A.HARRIS,V.DAVIS,H.HARRIS,J.SANNERN,R.BELTON,T.GEORGE,L.WATSON)	**Exhale** ● REAL DEAL 90000/ BIG HITS	67
85	85	74	**PURPLE STUFF** ● / S.WILLIAMS,D.HAYNES,C.SAUNDERS,S.WILLIAMS,A.JOHNSON)	**Big Moe Featuring D-Gotti & Michael Wilson** ● WILLIE D/SHORTY T/SWITCH OUT	67
86	79	87	**BOOM, BOOM, BOOM** ● / MEGAHERTZ MUSIC GROUP,M.PITTS,R.JACKSON,R.ROBINSON)	**Rob Jackson Featuring Lady May** ARISTA 15109*	79
87			**FRIDAY NIGHT** ● / MR.SERIOUS,S.LEVAY,S.PRAILER,T.KELLY,W.WALT,S.DUNCAN,H.BROWN)	**Mr. Cheeks Featuring Horace Brown** ● UNIVERSAL 015675*	87
88	88	81	**HEAVEN CAN WAIT** / M.JACKSON,T.HILL,A.HEARD,N.SMITH,M.JACKSON,T.RILEY,A.HEARD,N.SMITH,T.BEALE,LAUES,K.OUILLER)	**Michael Jackson** EPIC ALBUM CUT	72
89	83	76	**TARANTULA** ● / S.STORM,H.MATTHEWS,STGRCHD,MEANS)	**Mystikal Featuring Butch Cassidy** ● JIVE 42866*	76
90	90	88	**YOU'RE DA MAN** / THE LARGE PROFESSOR,N.JONES,P.MITCHELL)	**Nas** ILL WILL ALBUM CUT/COLUMBIA	76
91	95	—	**FRESH FROM YARD** ● / DJ CLOCKJAM,MELAVISH,JONES,E.SHAW,K.IFILL,E.BROWN,L.DUNBAR,B.THOMPSON,R.GORDON,W.RILEY)	**Beenie Moe Featuring Lil' Kim** ● SPEAKING 70185*/VP_88627*/VIRGIN	91
92	84	80	**I GOT IT 2** ● / J.DUPRI,B.M.COX,B.CASEY,B.CASEY,J.DUPRI,B.M.COX,D.SCANTZ,N.JONES)	**Jagged Edge Featuring Nas** ● SO SO DEF 79238*/COLUMBIA	34
93	87	75	**TOLD Y'ALL** / COOL & DRE,K.TAHLIB,W.ROBERTS,A.LYONS,M.VALENZANO)	**Trina Featuring Rick Ross** NEW LINE/ELEKTRA SLIDE SOUNDTRACK CUT/ATLANTIC	64
94	80	82	**BANG MY HIT** ● / BIGC,[illegible],D.DANIELS)	**Rozelly Presents De Fam Featuring Skubie Tha Ciko And Unique** ● BRAINSTORM 33020	80
95	99	91	**TRADE IT ALL** / D.[illegible],T.FISHER,B.CASEY,J.JACKSON,E.SHAW,K.HILL)	**Fabolous Featuring Jagged Edge** DESERT STORM/ELEKTRA ALBUM CUT/EEG	74
96	96	96	**NEVER** ● / H.RIVERA,A.PEREZ,A.PEREZ)	**Amaeda Perez** ● ● ● UNIVERSAL 010942	96
97	91	86	**SLOW DANCE** ● / D.FAYSE,L.MOSLEY,D.FAYSE,L.MOBLEY)	**Lou Mosley** ● JENSTAR 1300	84
98	89	85	**MAMA'S BABY, POPPA'S MAYBE** ● / E.SMITH,F.SMITH,P.BROOKS,S.JORDAN,P.PETERSON)	**Green Eyez** ● ● BIGG MONY 2000	73
99			**XCLUSIVE** / C.MCKINNEY,C.MCKINNEY,J.WASHINGTON,F.LEVARONE,J.PHILLIPPE,S.JACOBS,D.STYLES)	**Her Sanity Featuring The Lox** ● MOTOWN 015927*	99
100	98	78	**STYLIN'** / NOT LISTED (NOT LISTED)	**Foxy Brown** DEF JAM ALBUM CUT/IDJMG	78

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ♻ Videoclip availability ● Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ⓝ Radio Launch. Indicates first full week that radio release contributes to song's chart total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. ● CD Single available ● DVD Single available ● CD Maxi-Single available ● Cassette Single available ● Vinyl Maxi-Single available ● Vinyl Single available ● Cassette Maxi-Single available. Catalog number is for ● * indicates ● unavailable, in which case, catalog number is for ● ● ● ● or ● respectively, based on availability. ©2002, VNU Business Media, Inc. SoundScan, Inc. All rights reserved.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and a national subset panel of core R&B/Hip-Hop stores collected, compiled, and provided by SoundScan® and BDS

Words &Deeds



by Kwaku

HEARTLESS BUZZ: Despite U.K. rap's renaissance last year, there were very few major sellers to warrant a bling-bling culture. However, many rhymers on the U.K. garage scene (aka 2-step or underground garage)—including some MCs who have defected from the poorly paid hip-hop front—can afford a Cristal-quaffing lifestyle backed by healthy record sales and performance fees.

U.K. garage mixes singing, MCing, rapping, and toasting (dance-hall rap) with elements of U.S. garage, R&B, hip-hop, dance-hall reggae, and drum'n'bass. The scene is very multicultural, as are many of the leading acts. Although U.K. garage was built up through small clubs, pirate radio, and independent labels, most of the majors are now heavily involved.



HEARTLESS CREW

The latter contingent includes the East West label, whose MC/DJ trio **Heartless Crew** has been generating major buzz, thanks to lead single "The Heartless Theme Aka Superglue Riddim."

"Heartless Crew is going to smash it. You can hear people singing it around here," says **Paul Christian**, manager of North London dance music specialty store Pure Groove.

Released May 6, the act's mix album of R&B, hip-hop, and garage—*The Heartless Crew Presents Crisp Biscuits*—has since become "one of the top-selling garage albums," according to the dance department of Tower Records in Camden, North London.

The members of Heartless Crew, by the way, are among the founding presenters on the BBC's upcoming urban digital station 1-Xtra.

Coming May 27 on the Sony-affiliated Independiente label is the anticipated debut solo single "Back in the Day"/"Why Me?" by MC **Asher D**. Recently sentenced to 18 months in a youth offenders' institution for possession of a loaded gun, he's a member of Relentless/Independiente's popular crossover group **So Solid Crew**.

After releasing several hit singles, as well as three volumes of its DJ Luck & MC Neat Present mix albums, Island's **DJ Luck & MC Neat** deliver their formal debut, *It's All Good*, May 27. **Ed Case**, whose remix was responsible for **Gorillaz's** worldwide hit "Clint Eastwood," issues his debut album, *Ed's Guest List*, in July via Columbia. It's preceded by the single "Good Times," featuring rapper **Skeme**.

SHE'S DYNAMITE: There are also great expectations for Polydor-signed **Ms. Dynamite's** solo effort, "It Takes More." It's out May 20, with album *A Little Deeper* coming June 10. Ms. Dynamite, who had a top 10 hit last year as the featured artist on producer **Sticky's** garage anthem "Booo!," also delves into R&B and pop on her new set, which sports reggae artist **Ky-Mani Marley**.

Additional major-label-backed garage success stories include **the Streets** (aka **Mike Skinner**), who made the top 15 in April with the Locked On/679/Warner album *Original Pirate Material*. This white artist stands out as a maverick talent with an idiosyncratic and sometimes raw rapping style that articulates the reality of living the street culture. While his musical menu includes hip-hop, funk, reggae, and left-field elements, the title of his recent top 30 hit, "Let's Push Things Forward," aptly expresses a desire inherent in the U.K. garage scene.

The picture's not all rosy for U.K. garage, however: EMI recently dropped its garage specialist label, Middlerow.

NOTEWORTHY: Polydor's **Harvey**, a **So Solid Crew** MC, releases his debut solo single, "Money," July 21.

Sat, one of the rappers in the veteran French hip-hop group **Fonky Family**, is supporting his recent Smail/Sony debut solo album, *Dans Mon Monde* (In My World), with a short tour of France that wraps June 15. The slightly mellow, strings-based "Memoires D'Outre Tombe" ("Memories From Beyond the Grave") belies the album track's macabre theme.

Kwaku may be reached at kaywrite@hotmail.com.

MAY 25 2002 Billboard HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1		**Foolish** ASHANTI (MURDER INC/DEF JAM/IDJMG)
2	3		**I Need A Girl (Part One)** P DIDDY FEAT USHER & LOON (BAD BOY/ARISTA)
3	2		**U Don't Have To Call** USHER (ARISTA)
4	6		**helfcrazy** MUSIQ (DEF SOUL/IDJMG)
5	7		**Addictive** TRUTH HURTS FEAT RAKIM (AFTERMATH/INTERSCOPE)
6	9		**Ok Boy** CAM'RON (ROC A FELLA/DEF JAM/IDJMG)
7	4		**Pass The Coervoisier Part II** BUSTA RHYMES FEAT P DIDDY & PHARRELL (J)
8	8		**Rainy Dayz** MARY J. BLIGE FEAT JA RULE (MCA)
9	5		**What's Luv?** FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC)
10	10		**Makin' Good Love** AVANT (MAGIC JOHNSON/MCA)
11	12		**Down A** Chick** JARU FEAT DMX/BUSTA/MOBB INC (MURDER INC/DEF JAM/IDJMG)
12	11		**Anything** JAHEIM FEAT NEXT (DIVINE MIX/WARNER BROS.)
13	15		**Gots Ta Be** B2K (EPIC)
14	19		**Still Fly** BIG TYMERS (CASH MONEY/UNIVERSAL)
15	17		**One Mic** NAS (ILL WILL/COLUMBIA)
16	13		**I Love You** FAITH EVANS (BAD BOY/ARISTA)
17	14		**Dops (Dh My)** TWEET (THE GOLD MIND/ELEKTRA/EEG)
18	18		**Full Moon** BRANDY (ATLANTIC)
19	28		**You Know That I Love You** DONELL JONES (UNTOUCHABLES/ARISTA)
20	20		**Someone To Love You** BOYZ II MEN (EPIC)
21	29		**Hot In Herre** NELLY (FO REEL/UNIVERSAL)
22	25		**What H A Woman** JOE (JIVE)
23	21		**Awnaw** NAPPY ROOTS (ATLANTIC)
24	16		**Saturday (Dooh! Doooh!)** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
25	22		**Say I Yi Yi** MYA FEAT MISSY ELLIOTT & MISTA FAT (THE GANG STARR FOUNDATION/INTERSCOPE)
26	24		**This Woman's Work** MAXWELL (COLUMBIA)
27	31		**Call Me** TWEET (THE GOLD MIND/ELEKTRA/EEG)
28	32		**Why Don't We Fall In Love** AMERIE (RISE/COLUMBIA)
29	23		**More Than A Woman** AALIYAH (BLACKGROUND)
30	52		**Nothin'** N.O.R.E. (DEF SOUL/IDJMG)
31	33		**Wish I Didn't Miss You** ANGIE STONE (J)
32	27		**Nothing In This World** KEKE WYATT FEAT AVANT (MCA)
33	30		**Welcome To Atlanta** JERMAINE DUPRI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)
34	40		**Without Me** EMINEM (WEB/AFTERMATH/INTERSCOPE)
35	36		**How Come You Don't Call Me** ALICIA KEYS (J)
36	37		**Get This Money** P. KELLY & JAY-Z (ROC A FELLA/DEF JAM/IDJMG/JIVE)
37	26		**Roc The Mic** BEANIE SIGEL & FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)
38	34		**Lights, Camera, Action!** MR. CHEEKS (UNIVERSAL)
39	38		**I'm Gonee Be Alright** JENNIFER LOPEZ FEAT NAS (EPIC)
40	42		**Guess Who's Back** SCARFACE (DEF JAM SOUTH/IDJMG)
41	60		**Happy** ASHANTI (MURDER INC/DEF JAM/IDJMG)
42	39		**Don't You Forget It** GLENN LEWIS (EPIC)
43	41		**Feels Good (Don't Worry Bout A Thing)** NAUGHTY BY NATURE FEAT 3LW (TVT)
44	35		**Take A Message** REMY SHAND (MOTOWN)
45	50		**Song Cry** JAY-Z (ROC A FELLA/DEF JAM/IDJMG)
46	47		**I'd Rather** LUTHER VANDROSS (J)
47	51		**Take A Message** REMY SHAND (MOTOWN)
48	49		**Put It On Paper** ANN NESBY FEAT AL GREEN (UNIVERSAL)
49	46		**Butterflies** MICHAEL JACKSON (EPIC)
50	53		**The Color Of Love** BOYZ II MEN (ARISTA)
51	48		**Give It To Her** TANTO METRO & DEVONTE (2 HARD/SHOCKING VIDEOS)
52	59		**I Need A Girl (Part Two)** P DIDDY (BAD BOY/ARIS...
53	54		**Somebody's Girl** R KELLY & JAY-Z (ROC A FELLA/DEF JAM/IDJMG/JIVE)
54	44		**Take Ya Home** LIL BOW WOW (SO SO DEF/COLUMBIA)
55	58		**Trouble** DJ QUIK FEAT AMIL (EUPHONIC/LANE WAY/INGALA/UNIVERSAL)
56	56		**Jest A Friend 2002** MARIO (J)
57	—		**Grindin'** THE CLIPSE (STAR TRACK/ARISTA)
58	—		**Move B***ch** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
59	64		**Give Me The Light** SEAN PAUL (BLACK SHADOW/VP)
60	—		**Welcome To New York City** CAM'RON (ROC A FELLA/DEF JAM/IDJMG)
61	63		**My Neck, My Back** KHIA FEAT DSD (DIRTY DOWN/ARTEMIS)
62	61		**Day + Night** CYSS FEAT JAGAUAR (ARISTA)
63	67		**Good Man** PL (J)
64	74		**I Miss You** DMX FEAT FAITH EVANS (RUFF RYDERS/DEF JAM/IDJMG)
65	65		**Whoa Now** B-WISE (ATLANTIC)
66	57		**Girlfriend** N SYNC FEAT NELLY (JIVE)
67	—		**Keep Lovin' You** DAVE HOLLISTER (MCA)
68	55		**I Told Y'all** PEEPY PABLO (JIVE)
69	69		**The Life** STYLES P FEAT PHAROAHE MONCH (RAWKUS/MCA)
70	—		**Most High** A-RUSS MONEY (DREAMWORKS/INTERSCOPE)
71	73		**2 Way** LIL ROMEO FEAT MASTER P (NEW NO LIMIT/UNIVERSAL)
72	71		**Down 4 U** IRV GOTTI PRESENTS THE INC. (MURDER INC/DEF JAM/IDJMG)
73	62		**What About Us?** BRANDY (ATLANTIC)
74	—		**Doh, Ahh** 7PC (3RD ENTERTAINMENT)
75	—		**No Hell Steppin'** SHARISSA (MILITIA/VP)

● Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 125 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MAY 25 2002 Billboard® HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1		**Feels Good (Don't Worry Bout A Thing)** NAUGHTY BY NATURE FEAT 3LW (TVT)
2	2		**Girlfriend** N SYNC FEAT NELLY (JIVE)
3	4		**Sallin' Soy** NO GOOD (ARTISTDIRECT)
4	3		**Lights, Camera, Action!** MR. CHEEKS (UNIVERSAL)
5	8		**Ok Boy/The Roc (Jest Fire)** CAM'RON (ROC A FELLA/DEF JAM/IDJMG)
6	7		**U Don't Have To Call** USHER (ARISTA)
7	—		**Nothin'** N.O.R.E. (DEF JAM/IDJMG)
8	12		**Still Not Over You** EXHALE (REAL DEAL/ORPHEUS)
9	18		**Uh Heh** R2K (EPIC)
10	5		**Bang My Hit** ROZELL PRESENTS DA 4AM (BRAINSTORM)
11	6		**Guess Who's Back** SCARFACE (DEF JAM SOUTH/IDJMG)
12	10		**Slow Dance** LOU MOSLEY (GENSTAR)
13	11		**I Need A Girl (Part One)** P DIDDY FEAT USHER & LOON (BAD BOY/ARISTA)
14	14		**Pass The Coervoisier Part II** BUSTA RHYMES FEAT P DIDDY & PHARRELL (J)
15	9		**Meme's Baby, Poppe'a Maybe** GREEN EYEZ (BIGG MONY)
16	21		**Addictive** TRUTH HURTS FEAT RAKIM (AFTERMATH/INTERSCOPE)
17	26		**Grindin'** THE CLIPSE (STAR TRACK/ARISTA)
18	19		**One Mic** NAS (ILL WILL/COLUMBIA)
19	16		**Will Destroy** LIL RU (HOW YOU LOVE THAT)
20	23		**What's Luv?** FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC)
21	40		**Still Fly** BIG TYMERS (CASH MONEY/UNIVERSAL)
22	—		**Hot In Herre** NELLY (FO REEL/UNIVERSAL)
23	29		**I Got It 2** JAGGED EDGE FEAT NAS (SO SO DEF-COLUMBIA)
24	20		**It's The Weekend** LIL J (HOLLYWOOD)
25	—		**Friday Night** MR. CHEEKS FEAT HORACE BROWN (UNIVERSAL)
26	35		**Hesh Lil' Lady** COREY FEAT LIL' ROMEO (MOONTIME/MOTOWN)
27	15		**Hyde He** [illegible]
28	25		**Foolisk** ASHANTI (MURDER INC/DEF JAM/IDJMG)
29	28		**Oo Ya Thang Girl** BEELOW (BALLIN')
30	24		**Saturday (Dooh! Doooh!)** LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
31	—		**My Neck, My Back** KHIA FEAT DSD (DIRTY DOWN/ARTEMIS)
32	31		**Take You Home With Me a.k.a. Body/Get This Money** R. KELLY'S JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
33	36		**Soldier's Heart** R KELLY (JIVE)
34	17		**Skewty** P.U.G FEAT LIL RU & T SUPREME (HOW YOU LOVE THAT)
35	43		**One More Chance/Stay With Me** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
36	41		**You Know That I Love You** DONELL JONES (UNTOUCHABLES/ARISTA)
37	50		**Put Yo Sets Up** REDD EYEZZ (2 BOI)
38	63		**What Would You Do?** NIMEO (MCA)
39	32		**Fresh From Yard** BEENIE MAN FEAT LIL' KIM (SHOOTING VIBES/VP/VIRGIN)
40	—		**Stop Playin'** LEVERT AGEE (KNIGHTSTAR)
41	—		**2 Way** LIL' ROMEO FEAT MASTER P (NEW NO LIMIT/UNIVERSAL)
42	38		**Down A** Chick** JA RULE FEAT JARU/FAT/MOBB (MURDER INC/DEF JAM/IDJMG)
43	34		**Feel The Girl** MS. JADE (BEAT CLUB/INTERSCOPE)
44	—		**Herd Times** PHARCYDE (URASSIC 5 (AVATAR)
45	47		**7 Days** CRAIG DAVID (WILDSTAR/ATLANTIC)
46	46		**You Gets No Love** FAITH EVANS (BAD BOY/ARISTA)
47	33		**Live The Life** FUNDISHA (SO SO DEF/COLUMBIA)
48	30		**Dops (Dk My)** TWEET (THE GOLD MIND/ELEKTRA/EEG)
49	54		**Torentule** MYSTIKAL FEAT. BUTCH CASSIDY (JIVE)
50	22		**Put It Inside** WON G FEAT DA BRAT (TNO/ORPHEUS)
51	—		**Where The Party At** JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
52	58		**Wish I Didn't Miss You** ANGIE STONE (J)
53	66		**Love It** ERAL (DEF/INTERSCOPE)
54	49		**Big Poppa/Warning** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
55	—		**F_ckin Wit Hug** H.I.G. (OLD MAID/FAT BEATS)
56	—		**Hit 'Em Up Style (Dops!)** BLU CANTRELL (BRUZONE/ARISTA)
57	62		**Boom, Boom, Boom** ROB JACKSON FEAT LADY MAY (ARISTA)
58	45		**Oear God** WILLIE D (REE/ENTLESS)
59	13		**Dansia Wit Wolvez** STRIK SINE (RADIE/SCMD)
60	57		**Beat Your Ckest!!** LYLE'S (ALL OUTS/SONEY BURKE)
61	42		**Buster** DENNIS DA MENACE (1ST AVENUE)
62	—		**Just A Friend 2002** MARIO (J)
63	—		**Awnaw** NAPPY ROOTS (ATLANTIC)
64	71		**Special Delivery** G DEP (BAD BOY/ARISTA)
65	73		**Peaches & Cream/Dence With Me** 112 (BAD BOY/ARISTA)
66	44		**keHcrazy** MUSIQ (DEF SOUL/IDJMG)
67	70		**Roll Wit Ma** PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)
68	—		**I Told Y'all** PEEPY PABLO (JIVE)
69	27		**Calling My Name** REN (MUSIC MIND/ORPHEUS)
70	—		**Respect Me** GYRL'Z SOCIETY (MCA)
71	—		**I Love You** FAITH EVANS (BAD BOY/ARISTA)
72	64		**Be Here** RAPHAEL SAADIQ FEAT D'ANGELO (UNIVERSAL)
73	—		**Stronger In My House** TAMIA (ELEKTRA/EEG)
74	72		**Fiesta** R. KELLY FEAT JAY-Z (JIVE)
75	—		**Rock Stars** NON PHIXION (UNCLE HOWIE/LANDSPEED)

● Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Billboard® TOP R&B/HIP-HOP ALBUMS™

Compiled by SoundScan from a national retail panel of core R&B/Hip-Hop stores. SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1/HOT SHOT DEBUT (1 Week At Number 1)		
1			**MUSIQ** DEF SOUL 586772*/IDJMG (12.98/18.98)	**Juslisen (Just Listen)**	1
2			**LAURYN HILL** COLUMBIA 86560/CRG (18.98 EQ/19.98)	**MTV Unplugged No. 2.0**	2
3	1	—	**BIG TYMERS** CASH MONEY/UNIVERSAL 000007*/UMRG (18.98 CD)	**Hood Rich**	1
4	2	1	**ASHANTI** ▲² MURDER INC./DEF JAM 588630*/IDJMG (12.98/18.98)	**Ashanti**	1
S			**NAUGHTY BY NATURE** TVT 2340* (13.98/17.98)	**Iicons**	S
6	3	4	**TWEET** ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	**Southern Hummiegbird**	2
7	6	5	**AVANT** MAGIC JOHNSON 112605/MCA (12.98/18.98)	**Ecstasy**	2
8	11	10	**NAPPY ROOTS** ● ATLANTIC 83524/AG (7.98/11.98)	**Watermelon, Chicken & Gritz**	3
9	8	7	**R. KELLY & JAY-Z** ▲ ROC-A-FELLA/DEF JAM 588783*/JIVE/IDJMG (12.98/18.98)	**The Best Of Both Worlds**	1
10	4	3	**BIG MOE** WRECKSHOP/PRIORITY 59244/CAPITOL (12.98/17.98)	**Purple World**	3
11			**WILL DOWNING** GRP 589610/VG (18.98 CD)	**(Sensual Journey)**	11
12	10	11	**BRANDY** ▲ ATLANTIC 83483*/AG (12.98/18.98)	**Full Moon**	1
13	12	8	**YING YANG TWINS** COLLIPARK/IN THE PAINT 83751/KOCH (12.98/17.98)	**Alley: The Return Of The Ying Yang Twins**	8
14	S	2	**CEE-LO** ARISTA 14682* (12.98/18.98)	**Cee-Lo... Cee-Lo Green And His Perfect Imperfections**	2
15	9	6	**RL** J 20012 (12.98/17.98)	**RL:Ements**	6
16	13	9	**LUDACRIS** ▲² DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	**Word Of Mouf**	1
17	14	15	**JAHEIM** ▲ DIVINE MILL 42492*/WARNER BROS. (11.98/17.98)	**[Ghetto Love]**	2
18	16	18	**B2K** ● EPIC 85457 (12.98 EQ/18.98)	**B2K**	1
19	19	14	**MARY J. BLIGE** ▲² MCA 112886* (12.98/18.98)	**No More Drama (2002)**	3
20	17	17	**NAS** ▲ ILL WILL/COLUMBIA 85738*/CRG (12.98 EQ/18.98)	**Stillmatic**	1
21	20	23	**ANGIE STONE** ● J 20013* (12.98/18.98)	**Mahogany Soul**	4
22	18	13	**JA RULE** ▲² MURDER INC./DEF JAM 586433*/IDJMG (12.98/18.98)	**Pain Is Love**	1
23	25	19	**GLENN LEWIS** EPIC 85787* (12.98 EQ/17.98)	**World Outside My Window**	2
24	15	—	**C-MURDER** 03 0003/RIVIERA (19.98 CD)	**Tru Dawgs**	15
25	24	21	**KIRK FRANKLIN** ● GOSPO CENTRIC 79037/ZOMBA (11.98/17.98)	**The Rebirth Of Kirk Franklin**	1
26	23	20	**USHER** ▲³ ARISTA 44715* (12.98/18.98)	**8701**	3
27	22	12	**BUSTA RHYMES** ▲ J 20009* (12.98/18.98)	**Genesis**	2
28	29	31	**ALICIA KEYS** ▲⁵ J 20002 (12.98/18.98)	**Songs In A Minor**	1
29	21	16	**FAT JOE** ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	**J.D.S.E.: Jealous Ones Still Envy**	6
30	7	—	**ALI** FO REEL/UNIVERSAL 017104/UMRG (18.98 CD)	**Heavy Starch**	7
31	26	26	**MYSTIKAL** ● JIVE 41770*/ZOMBA (12.98/18.98)	**Tarantula**	4
32	28	22	**REMY SHAND** MOTOWN 014491/UMRG (18.98 CD)	**The Way I Feel**	15
33	31	32	**MICHELLE WILLIAMS** MUSIC WORLD/COLUMBIA 86433/CRG (12.98 EQ/18.98)	**Heart To Yours**	18
34	27	24	**ANN NESBY** IT'S TIME CHILD 017301/UNIVERSAL (12.98/18.98)	**Put It On Paper**	8
35	38	33	**MAXWELL** ▲ COLUMBIA 67126*/CRG (12.98 EQ/18.98)	**Now**	1
36	33	—	**BLACKALICIOUS** MCA 112800* (14.98 CD)	**Blazing Arrow**	33
37	40	37	**JOE** ● JIVE 41780/ZOMBA (12.98/18.98)	**Better Days**	3
38	30	36	**FROST** HIT A LICK 63898/KOCH (17.98 CD)	**Still Up In This S#*+!**	30
39	42	42	**INDIA.ARIE** ▲ MOTOWN 013770*/UMRG (12.98/18.98)	**Acoustic Soul**	3
40	35	29	**SIR CHARLES JONES** MARDI GRAS 1000 (10.98/18.98)	**Love Machine**	28
41	53	57	**LUTHER VANDROSS** ▲ J 20007 (12.98/18.98)	**Luther Vandross**	2
42	41	38	**JENNIFER LOPEZ** ▲ EPIC 86399* (12.98 EQ/18.98)	**J To The L-O! The Remixes**	1
43	32	25	**LIL' J** HOLLYWOOD 162322 (18.98 CD)	**All About J**	21
44	49	43	**N*E*R*D*** VIRGIN 11521 (10.98 CD)	**In Search Of...**	31
45	S1	S1	**MOBB DEEP** ● LOUD/COLUMBIA 86660*/CRG (12.98 EQ/18.98)	**Infamy**	1
46	50	49	**YOLANDA ADAMS** ELEKTRA 62260/EEG (12.98/18.98)	**Believe**	7
47	36	34	**WOODY ROCK** GOSPO CENTRIC 79030/ZOMBA (11.98/17.98)	**Soul Music**	34
48	48	—	**SOUTH PARK MEXICAN** DOPE HOUSE 6000 (18.98 CD)	**Reveille Park**	48
49	S2	45	**RES** MCA 112310* (8.98/12.98)	**How I Do**	43
50	44	35	**KEKE WYATT** ● MCA 112699* (12.98/18.98)	**Soul Sista**	S
51	43	39	**LIL BOW WOW** ▲ SO SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	**Doggy Bag**	2
52	70	90	**KHIA FEATURING DSD** DIRTY DOWN 751132/ARTEMIS (17.98 CD)	**Thug Misses**	52
53	60	46	**JAGUAR WRIGHT** MOTIVE 112883/MCA (8.98/12.98)	**Desials Delusions And Decisions**	16
54	45	55	**AALIYAH** ▲ BLACKGROUND 10882* (12.98/18.98)	**Aaliyah**	2
55	37	27	**SHARISSA** MOTOWN 016158/UMRG (12.98/18.98)	**No Half Steppin'**	7
56	39	40	**IMX** TUG 30000/NEW LINE (12.98/17.98)	**IMx**	26
57	66	73	**DONNIE MCCLURKIN** ▲ VERITY 43156/ZOMBA (11.98/17.98)	**Live In London And More...**	22
58	34	47	**KHIA FEATURING DSD** DIRTY DOWN 48 (17.98 CD)	**Thug Misses**	30
59	S4	S3	**JAY-Z** ▲⁴ ROC-A-FELLA/DEF JAM 588306*/IDJMG (12.98/18.98)	**The Blueprint**	1
			GREATEST GAINER		
60	97	—	**GRAVEDIGGAZ** EMPIRE MUSICWERKS 20047 (18.98 CD)	**Nightmare Io A-Minor**	60
61	S5	69	**MICHAEL JACKSON** ▲⁷ EPIC 69800* (12.98 EQ/18.98)	**Invincible**	1
62	59	30	**INFAMOUS MOBB** IMO 9000*/LANDSPEED (11.98/17.98)	**Special Editioe**	19
63	57	41	**CHOOBAKKA** BIG DADDY 73002 (16.98 CD)	**My Time**	41
64	S8	S6	**FAITH EVANS** ● BAD BOY 73041/ARISTA (12.98/18.98)	**Faithfully**	2
65	46	44	**BRENT JONES + T.P. MOBB** HOLY ROLLER 20323/EMI GOSPEL (11.98/18.98)	**beautiful**	35
66	64	70	**CRAIG DAVID** ▲ WILDSTAR/ATLANTIC 83691*/AG (11.98/17.98)	**Born To Do It**	12
67	68	62	**PETEY PABLO** ● JIVE 41723/ZOMBA (11.98/17.98)	**Diary Of A Sinner: 1st Entry**	7
68	56	48	**OUTKAST** ▲ ARISTA 20003* (12.98/18.98)	**Big Boi & Dre Present... OutKast**	4
69	74	66	**NELLY** ▲⁶ FO REEL/UNIVERSAL 157742*/UMRG (12.98/18.98)	**Country Grammar**	1
70	47	50	**918** SMUGGLIN 0010 (10.98/16.98)	**Reincarnated**	37
71			**CAM'RON** ROC-A-FELLA/DEF JAM 588676/IDJMG (12.98/18.98)	**Come Home With Me**	71
72	63	54	**SOUNDTRACK** ROC-A-FELLA/DEF JAM 588671*/IDJMG (12.98/18.98)	**State Property**	1
73	69	59	**MACK 10** CASH MONEY/UNIVERSAL 000006*/UMRG (12.98/18.98)	**Bang Or Ball**	4
74	61	28	**OL' DIRTY BASTARD** 03 0001/RIVIERA (12.98/18.98)	**The Trials And Tribulations Of Russell Jones**	4
75	82	86	**JILL SCOTT** ● HIDDEN BEACH 86150/EPIC (14.98/18.98)	**Experience: Jill Scott 826+**	2
76	88	98	**MUSIQ SOULCHILD** ▲ DEF SOUL 548368*/IDJMG (11.98/17.98)	**Aijuswanassing (I Just Want To Sing)**	4
77	76	63	**X-ECUTIONERS** LOUD/COLUMBIA 86418*/CRG (12.98 EQ/17.98)	**Built From Scratch**	13
78	75	60	**UGK** JIVE 41673/ZOMBA (11.98/17.98)	**Dirty Money**	2
79	100	—	**EMINEM** ▲³ WEB/AFTERMATH 490829*/INTERSCOPE (12.98/18.98)	**The Marshell Mathers LP**	1
80	67	S2	**POWER HOUZE** POWER HOUZE 24552 (17.98 CD)	**Family Busine$$**	S2
81	93	82	**BONEY JAMES** WARNER BROS. 48004 (17.98 CD)	**Ride**	27
82	71	76	**T.I.** GHET-O-VISION 14481/ARISTA (11.98/17.98)	**I'm Serious**	27
83	94	96	**SADE** ● EPIC 86373 (12.98 EQ/18.98)	**Lovers Live**	5
84	80	68	**DMX** ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/18.98)	**The Great Depression**	1
85			**VARIOUS ARTISTS** BAD BOY 73002*/ARISTA (12.98/18.98)	**P. Diddy & Bad Boy Records Present... We Invented The Remix**	85
86	85	61	**KILLA BEEZ** WU-TANG/IN THE PAINT 83692*/KOCH (13.98/18.98)	**Wu-Tang Productions Present: Killa Beez — The Stieg**	9
87	92	—	**VARIOUS ARTISTS** HIDDEN BEACH 86653*/EPIC (17.98 EQ CD)	**Hidden Beach Recordings Presents: Unwrapped Vol. 1**	33
88	81	85	**MASTER P** NEW NO LIMIT/UNIVERSAL 000077/UMRD (12.98/18.98)	**Game Face**	12
89	83	81	**JAGGED EDGE** ▲ SO SO DEF/COLUMBIA 86505*/CRG (12.98 EQ/18.98)	**Jegged Little Thrill**	2
90	96	92	**ICE CUBE** PRIORITY 20011*/CAPITOL (12.98/18.98)	**Greatest Hits**	11
91	72	64	**SOUNDTRACK** IMMORTAL 13000*/VIRGIN (18.98 CD)	**Blade II**	23
92	62	—	**VARIOUS ARTISTS** FATT SAK 0010 (13.98 CD)	**De Sak Is Fatt Volume #1**	62
93			**R. KELLY** ▲⁴ JIVE 41705*/ZOMBA (12.98/18.98)	**tp-2.com**	1
94	91	78	**FABOLOUS** ● DESERT STORM/ELEKTRA 62879*/EEG (12.98/18.98)	**Ghetto Fabolous**	2
95			**PASTOR TROY** MADD SOCIETY/UNIVERSAL 010173/UMRG (12.98/18.98)	**Face Off**	13
96			**SADE** ▲⁴ EPIC 85185 (12.98 EQ/18.98)	**Lovers Rock**	2
97			**PROJECT PAT** ● HYPNOTIZE MINDS/LOUD 1050/CRG (12.98 EQ/17.98)	**Mista Don't Play Everythaegs Workin**	2
98	73	74	**ANDRE WARD** ORPHEUS 70579 (18.98 CD)	**Feelin' You**	71
99			**SOUNDTRACK** INTERSCOPE 493172 (12.98/18.98)	**Ali**	31
100	79	97	**THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS** ▲ DREAMWORKS 450013/INTERSCOPE (12.98/18.98)	**Eternal**	1

Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1 (22 Weeks At Number 1)		
1	1	**2PAC** ▲⁴ DEATH ROW 63008*/KOCH (19.98/25.98)	**All Eyez On Me**	318
2	2	**BONE THUGS-N-HARMONY** ▲⁴ [illegible]	**E. 1999 Eternal**	222
3	3	**2PAC** ▲⁴ AMARU/DEATH ROW 69000*/INTERSCOPE (AG 98/24.98)	**Greatest Hits**	177
4	5	**THE NOTORIOUS B.I.G.** ▲⁴ BAD BOY 73009*/ARISTA (11.98/18.98)	**Ready To Die**	345
5	8	**LAURYN HILL** ▲⁹ RUFFHOUSE/COLUMBIA 69659*/CRG (11.98 EQ/17.98)	**The Miseducation Of Lauryn Hill**	115
6	4	**THE NOTORIOUS B.I.G.** ◆ ⁵ BAD BOY 73011*/ARISTA (19.98/24.98)	**Life After Death**	233
7	14	**2PAC** ▲ AMARU/JIVE 41936/ZOMBA (11.98/17.98)	**Me Against The World**	298
8	9	**LUTHER VANDROSS** ● EGACY/LV 86998/EPIC (10.98 EQ/17.98)	**Greatest Hits**	13
9	6	**MAKAVELI** ▲² DEATH ROW 63012*/KOCH (12.98/17.98)	**The Don Killuminati: The 7 Day Theory**	204
10	12	**JAY-Z** ▲ FREEZE/ROC-A-FELLA/PRIORITY 50562*/CAPITOL (10.98/15.98)	**Reasonable Doubt**	231
11	10	**DR. DRE** ▲⁶ AFTERMATH 490498*/INTERSCOPE (12.98/18.98)	**Dr. Dre — 2001**	117
12	11	**AL GREEN** ▲ HI/THE RIGHT STUFF 53007/CAPITOL (10.98/17.98)	**Greatest Hits**	376
13	7	**TLC** ◆ ⁴ LAFACE 26000/ARISTA (11.98/13.98)	**Crazy Sexy Cool**	92
14	20	**MARY MARY** ▲ COLUMBIA /CRG (7.98 EQ/11.98)	**Thankful**	95
15	10	**MARY J. BLIGE** ▲² MOTOWN 11000/MCA (8.98/11.98)	**What's The 411?**	118
16	13	**NAS** ▲ COLUMBIA 52004*/CRG (7.98 EQ/11.98)	**Illmatic**	47
17	22	**JAY-Z** ▲⁴ ROC-A-FELLA/DEF JAM 548922*/IDJMG (12.98/18.98)	**Vol. 3... Life And Times Of S. Carter**	83
18	16	**MARVIN GAYE** MOTOWN 912733/UMRG (8.98/11.98)	**The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2**	10
19	23	**DR. DRE** ▲² DEATH ROW 63008*/KOCH (11.98/17.98)	**The Chronic**	276
20	—	**THE TEMPTATIONS** MOTOWN 11062/UMRG (8.98/11.98)	**The Best Of The Temptations: 20th Century Masters The Millennium Collection Volume 1 The 60's**	11
21	24	**JAGGED EDGE** ▲² SO SO DEF/COLUMBIA /CRG (12.98 EQ/18.98)	**J.E. Heartbreak**	76
22	—	**THE JACKSON 5** MOTOWN 15394/UMRG (8.98/11.98)	**The Best Of The Jackson 5: 20th Century Masters The Millennium Collection**	6
23	17	**MR. BIGG** WARLOCK 2022 (18.98/18.98)	**Only If U Knew**	8
24	—	**BARRY WHITE** ▲ MERCURY 532490/IDJMG (11.98/18.98)	**All Time Greatest Hits**	244
25	19	**JUVENILE** ▲⁴ CASH MONEY/UNIVERSAL 153163/UMRG (12.98/18.98)	**400 Degreez**	177

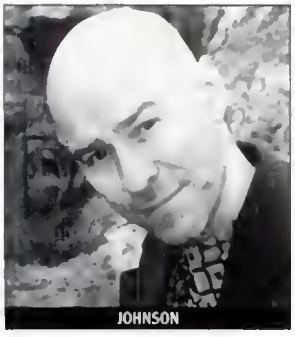
● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ‡ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved

Beat Box™



by Michael Paoletta

RENAISSANCE: The The's "Uncertain Smile" and "Perfect," at 20 and 19 years old, respectively, are being embraced by a new generation of clubgoers that can't get enough of the origins of the current electro movement. In fact, the dance-pop leanings of the The's debut album, 1983's *Soul Mining*, are providing ample inspiration for numerous artists today, including **Felix da Housecat** and **Fischerspooner.**



JOHNSON

"I always hoped my music would remain relevant," the The mastermind **Matt Johnson** offers. "I think this is something every artist hopes for. What I find most amazing is that a song like 'Uncertain Smile' is played more often on the radio today than when it was originally released. It's treated like a hit, which it never really was."

Epic/Legacy, in association with Johnson's boutique imprint, Lazarus, revisits many of the The's past glories with the arrival Tuesday (21) of *45 RPM: The Singles of the The*. Alongside such gems as the aforementioned "Uncertain Smile" and "Perfect," the set is home to (remastered) nuggets like "Sweet Bird of Truth," "Heartland," and "Armageddon Days (Are Here Again)"—as well as three new tracks: a reworking of "December Sunlight (Cried Out)" featuring **Liz Horsman**, lead single "Pillar Box Red," and "Deep Down Truth" featuring **Angela McCluskey** of **Telepopmusik** and **the Wild Colonials**. A second, limited-edition bonus disc features eight hard-to-find remixes.

Spanning 20 years, *45 RPM* shows an act very much in the here and now—both musically and lyrically: Sexual, religious, social, and political issues, many tailor-made for today's headlines, pervaded many a the The song. "I've had some fantastic experiences—peak experiences—but also some moments that were completely overwhelming, where I felt I was pretty much losing my mind," explains Johnson, who moved from New York to Gothenburg, Sweden, last July. "But interestingly, I suppose a lot of the early songs that I was writing in a way foreshadowed some of the experiences I was to go through later in my personal life."

Epic/Legacy will follow *45 RPM* with deluxe, restored editions of four classic the The albums (*Soul Mining*, 1987's *Infected*, 1989's *Mind Bomb*, and 1993's *Dusk*) on July 2. This will coincide with a European tour. In the midst of all this activity, Johnson says he's working on a new the The album: "It will be the most stripped-down, most melodic thing I've ever done."

NEWSY NEIGHBORS: Def Mix Productions (the company helmed by veterans **Judy Weinstein** and **David Morales**) celebrates its 15th anniversary this summer. To that end, the Def Mix crew—DJs **Frankie Knuckles**, **Satoshi Tomiie**, **Hector Romero**, **Lord G.**, **Bobby D'Ambrosio**, and Morales—will embark on a summer tour of North America and Europe that heads to South America and Asia in the fall.

Fave globe-trotting turntable mistress, London's **DJ Paulette**, has secured a new residency with Ministry of Sound (MoS) for its global road shows. According to MoS head of events **Ian Bushell**, DJ Paulette will headline at least 30 cities, including second tours in both India and Buenos Aires. Additionally, she recently began bimonthly DJ residencies at Le Queen in Paris and Macumba in Madrid. For those who are unable to enjoy DJ Paulette in the flesh, there's always her weekly show (Mondays, 4 p.m.-6 p.m. EST) on ministryofsound.com.

Los Angeles-based indie label Emperor Norton has inked an exclusive distribution deal with Caroline. Perhaps electronic albums by the likes of **Felix da Housecat** and **Miss Kittin & the Hacker** will now make their way into Target and Kmart.

MISSING: Close observers of the *Billboard* Hot Dance Music/Maxi-Singles Sales chart have been inquiring about **Victor Calderone's** remix of "Desert Rose" by **Sting Featuring Cheb Mami**, which disappeared from the chart in the May 11 issue. The reason is simple: Once a release has logged two consecutive years (103 weeks) on any *Billboard* album chart or the Maxi-Singles Sales list, it automatically becomes catalog and is removed from said chart. Congratulations to Sting, Mami, and Calderone for such a lengthy run.

Starecase Debut Leads To 'First Floor'

After Mixing For The Likes Of BT And Soft Cell, Kinetic Duo Releases Its Own CD

BY MAGGIE STEIN

NEW YORK—Bristol, England's Starecase makes music that one might hear in dreams—not nightmares but futuristic *Run Lola Run*-type fantasy sequences. Nowhere is this more apparent than on its debut full-length. Arriving June 11 via Kinetic Records (one day earlier in the U.K. on Hope Recordings), *First Floor* is steeped in pop-infused psychedelia of the dance/electronic kind.

"We made [the album] with home listening in mind, really," explains Al Watson, who, along with Paul Crossman, forms the backbone of Starecase. "You don't have to sit stroking your chin admiring the technicalities. It's music to vacuum by, stuff you can whistle to while in the bath."

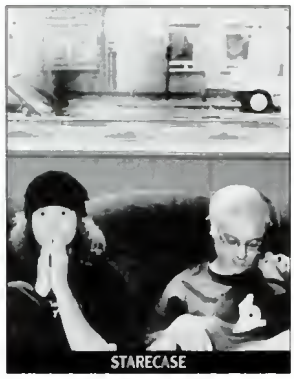
Crossman and Watson met in a now-typical boy-meets-boy scenario common in England's club scene. It was the summer of 1996, Watson recalls, when the two met at Bristol's Lakota club at one of its regularly held Temptation parties, thrown by respected scenester/promoter Leon Alexander. At the time, Crossman was DJing and promoting parties, and Watson had just moved to Bristol, where he was living with Way Out West's Jody Wisternoff.

Shortly after meeting, Crossman and Watson decided to embark on a musical partnership. The twosome signed its first track, "First Floor Deadlock," to the then-newly minted Hope Recordings, founded by Steve Satterthwaite and Alexander. With one club hit under its belt, Starecase was being called upon to remix songs for the Orb, BT, Soft Cell, and Hope/Kinetic labelmate Timo Maas.

After numerous singles and remixes, Crossman and Watson decided the time was right to make a proper artist album. In this way, both reasoned, they would perhaps reach people who wouldn't normally be listening to dance music.

WARM ELECTRONICA

This concept of making accessible pop dance music truly comes through on *First Floor*, with its lilting and melodic songs. Crossman describes the album as "warm and very song-based. There's a soul at its center. A lot of electronic music is



STARECASE

very cold these days, which doesn't mean it's not beautiful. But our music is more personal. We are trying to talk to people directly; we don't want to assault anyone with a wall of sound."

Kinetic president Steve Lau appreciates the songwriting sense that Starecase possesses. "From a dance perspective, their tracks use amazingly cutting-edge technology yet still have great pop potential," he says. "They write real songs that go beyond the dancefloor."

Part of the appeal of Starecase's songs (published by Deepsky Music) is the presence of singer Jokate Benson, whose angelic vocals are heard on "Faith." Kinetic plans to release "Faith" as the follow-up to the promotional-only "Bitter Little Pill" (released commercially overseas earlier this year), which featured Sean Cook, formerly of Spiritualized—and which was a favorite of such DJs as Paul Van Dyk and Maas.

"When I heard their first single ["First Floor Deadlock"] years ago, I was completely blown away," Maas notes. "To this day, it remains in my record box. And quite often, I'll finish my DJ sets with it." As for *First Floor*, Maas—who has already remixed the album track "See"—hails it as "phenomenal."

"Faith," with a remix by Loafer, was sent to mix-show DJs and record pools May 7, the same day retailers received the single. According to Lau, Kinetic will treat Starecase as it does its other successful artists. "We try to break artists market by market, finding pockets in America where radio and retail are receptive," Lau says.

In March, the grassroots marketing campaign for Starecase was put into motion. CD samplers and flyers were handed out at the Winter Music Conference in Miami, where the act performed its Starecase Sound System, according to Lau. Cornerstone Digital is handling all online marketing, encompassing MP3s, music/video streams, e-cards, and special DJ mixes.

Starecase, together with Maas, is touring throughout the U.S. this month and next. At various stops along the way, street teams will distribute CD samplers. Starecase is managed by Satterthwaite and Alexander of Hope Management in Bristol and booked by Paul Morris and Marty Diamond of AM Only/Little Big Man in New York.

The Beat Box Hot Plate

• **Kylie Minogue**, "Love at First Sight" (Capitol single). Ready for Ms. Minogue to top the *Billboard* Hot Dance Music/Club Play chart again? You best be, as the remixes of "Love at First Sight" are already charming many a club punter. Most DJs seem to love **the Scumfrog's** rugged Beauty & the Beast mixes (Beat Box, *Billboard*, March 30), but that doesn't mean you should overlook **Twin's** delicious disco-infused Masterplan version or **Ruff and Jam's** lofty Club mix.

• **DJ Encore Featuring Engelina**, "Walking in the Sky" (MCA single). Wonderfully pop and as infectious as can be, the buoyant "Walking in the Sky," replete with breakbeat stylings, is the type of dance song that radio stations like WKTU New York can't get enough of. Equally impressive is **Al B. Rich's** Breaks mix, which is steeped in electro nuances. Yet one more reason to check out the act's full-length debut, *Intuition*.

• **DJ Keana**, *Logic Pride 5* (Logic album). A resident DJ at New York's SBNY, DJ Keana—who helmed this successful series' last volume—returns with a rock-solid set that brings together tracks from around the world. Key moments include **Bent's** "Always" (**Ashley Beedle's** lush Mahavishnu remix), **Jam & Spoon's** "Be.Angeled," **Sauna's** "Mirage," and **Erire's** "Could This Be the Love."

• **Various artists**, *Soul Sessions* (Giant Step album). In addition to spotlighting gems from its own vaults—**Jody Watley's** "Saturday Night Experience" and **Ultra Naté's** "Twisted," among others—Giant Step's *Soul Sessions* is home to such labels as Wall of Sound (**Shawn Lee's** "Happiness") and JCR Germany (**Koop Featuring Terry Callier's** "In a Heartbeat").

• **Dave Seaman**, *Global Underground 022: Melbourne* (Boxed U.K. album). From eerie chill-out (**Satoshi Tomiie's** Ambient mix of **Urban Dwellers'** "Loverman") to progressive house (**Cass & Slide's** "Spanker") to disco-infused breakbeats (**Clear's** "Clear"), Seaman effortlessly delivers a soul-stirring and satisfying set.

MICHAEL PAOLETTA

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1	1 Week At Number 1
1	3	4	THEY-SAY VISION (DANCE REMIXES) MCA PROMO	Res
2	2	3	FIRE TOMMY BOY SILVER LABEL 2356/TOMMY BOY	Dolce
3	6	9	SOAK UP THE SUN (VICTOR CALDERONE & MAC QUAYLE MIXES) A&M PROMO/INTERSCOPE	Sheryl Crow
4	10	21	DAYS GO BY CREDENCE 77712/CAPITOL	Dirty Vegas
5	7	11	BE.ANGELED LOGIC 3000 92913/LOGIC	Jam & Spoon
6	4	5	TO GET DOWN KINETIC 54713	Timo Maas
7	18	28	HELLA GOOD (ROGER SANCHEZ REMIXES) INTERSCOPE PROMO	No Doubt
8	9	15	FUNNY CAR YOSHITOSHI 619/DEEP DISH	Morel
9	5	1	CAN'T STOP DANCIN' GROOVILICIOUS 268/STRICTLY RHYTHM	Inaya Day
10	1	2	ESCAPE (REMIXES) INTERSCOPE PROMO	Enrique Iglesias
11	15	17	MINDCIRCUS (REMIXES) NETTWERK 33155	Way Out West Featuring Tricia Lee Kalshall
12	17	20	UNDERNEATH YOUR CLOTHES (REMIXES) EPIC PROMO	Shakira
13	8	6	ALIVE EMERGE 30006/CENTAUR	Kevin Aviance
14	16	19	THE MORE I LOVE YOU GROOVILICIOUS 269/STRICTLY RHYTHM	MFF Featuring Andrea Martin
15	20	27	PRECIOUS HEART MOONSHINE 88483	Tall Paul
16	12	7	FLAWLESS GROOVILICIOUS 273/STRICTLY RHYTHM	The Ones
17	22	33	POINT OF VIEW EPIC PROMO	DB Boulevard
18	21	22	WILL I? ROBBINS 73099	Ian Van Dahl
19	25	32	BLAME GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
20	14	12	FOR A LIFETIME (ALEX GOLD REMIX) XTRAVAGANZA IMPORT	Ascension
21	26	29	FOR ALL TIME (REMIXES) DREAMWORKS 450838	Soluna
			POWER PICK	
22	38	—	ONE STEP TOO FAR CHEEKY PROMO/ARISTA	Faithless Featuring Dido
23	19	16	GET DOWN MASSIVE FRESKANOVA 114HR/MAMMOTH	Freestylers
24	13	8	WISH I DIDN'T MISS YOU (THE REMIXES) J 21162	Angie Stone
25	24	18	INSATIABLE (REMIXES) COLUMBIA 78708	Darren Hayes
26	23	14	IF YOU FALL (THE M.A.S. COLLECTIVE MIXES) HARLEQUIN 1238	Ad Finem
27	11	10	IT'S GONNA BE...(A LOVELY DAY) BEDROCK/CREDENCE 30328/NETTWERK	Brancaccio & Aisher
28	34	46	COME WITH US FREESTYLE DUST/ASTRALWERKS 48428/VIRGIN	The Chemical Brothers
			HOT SHOT DEBUT	
29			ONE DAY IN YOUR LIFE DAYLIGHT PROMO/EPIC	Anastacia
30	29	35	SOMETHING ROBBINS 73086	Lasgo
31	33	47	COME & GET MY LOVE CUTTING 454	Becca
32	41	—	MORE THAN A WOMAN (RICHIE SANTANA MIXES) BLACKGROUND PROMO/VIRGIN	Aaliyah
33	39	48	PURIFY (GUSGUS & FADE REMIXES) WINDHAM HILL PROMO/RCA VICTOR	Balligomingo
34			LAZY SKINT 78754/COLUMBIA	X-Press 2
35	30	25	IT'S ALRIGHT (MOTHER PRESENTS HARDER DEEPER MIX) LIMELIGHT IMPORT	Shania Twain
36	35	42	WALKING ON SUNSHINE (METRO REMIX) EPIC PROMO	Jennifer Lopez
37	37	43	EVERYDAY 2002 (ALEX GOLD REMIX) XTRAVAGANZA IMPORT	Agnelli & Nelson
38	45	—	DON'T LET ME GET ME (REMIXES) ARISTA 15117	Pink
39	42	49	SUGARHIGH (THE REMIXES) COLUMBIA 79725	Jade Anderson
40	28	26	PURPLE GOD GLASS SLIPPER 001	Anny
41	48	—	STILL NOT OVER YOU (THE CRUZ & BAGZ REMIXES) REAL DEAL PROMO/ORPHEUS	Exhale
42			WE GET TOGETHER ULTRA 1112	HO2/Hex Hector Present Kim Sozzi
43	32	30	HEAVEN ROBBINS 73057	DJ Sammy & Yanou Featuring Do
44	27	24	JOIN ME PRISONERS OF DANCE/24/7 87391/ARTEMIS	Lightforce
45			STILLNESS OF HEART (REMIXES) VIRGIN PROMO	Lenny Kravitz
46	43	36	DISTANT PLACES WEBSTER HALL NYC 00242	Marsha
47			PLEASE SAVE ME SAM IMPORT	Sunscreem Vs. Push
48			REAL FONKY TIME SUBSCIENCE 015023/VICA	Dax Riders
49	47	39	PARTY PEOPLE (WE'RE GONNA CHANGE THE WORLD) SUNBURN 500/SIX DEGREES	Howie Featuring Sir Adamsmasher
50	31	13	NO MORE DRAMA (THUNDERPUSS REMIXES) MCA 155029	Mary J. Blige

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1	8 Weeks At Number 1
1	1	1	SONG FOR THE LONELY WARNER BROS. 42422 ● ●	Cher
2	2	2	U DON'T HAVE TO CALL (REMIXES) ARISTA 15125 ●	Usher
3	4	3	THANK YOU (DEEP DISH REMIX) ARISTA 13996 ● ●	Dido
4	3	4	HEAVEN ROBBINS 73057 ● ●	DJ Sammy & Yanou Featuring Do
5	8	8	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX) INT 2344 ●	Naughty By Nature Featuring 3LW
6	5	5	DAYS GO BY CREDENCE 77712/CAPITOL ●	Dirty Vegas
7	7	7	HEAVEN 24/7 72479/ARTEMIS ● ●	Eyra Gail
8	6	6	WILL I? ROBBINS 73099 ● ●	Ian Van Dahl
9	12	11	SOMETHING ROBBINS 73090 ● ●	Lasgo
10	10	9	BY YOUR SIDE (REMIXES) EPIC 78544 ● ●	Sade
11	9	10	IT'S LOVE (TRIPPIN') GROOVILICIOUS 274/STRICTLY RHYTHM ● ●	Andrea Brown
12			YOU CAN'T GO HOME AGAIN! MCA 582898 ●	DJ Shadow
13	13	12	YOU MAKE ME SICK (HQ2 REMIXES) LAFACE 24550/ARISTA ● ●	Pink
14	14	—	WHERE'S YOUR HEAD AT XL 30803/ASTRALWERKS ● ●	Basement Jaxx
15			LOSE CONTROL (DESCONTROLATE) DURHAM/PYRAMID 90300/ORPHEUS ●	Yohany
16	16	14	LIFETIME (BEN WATT REMIX) COLUMBIA 79040/CRG ● ●	Maxwell
17	19	20	WHERE THE PARTY AT (REMIXES) 20 20 DEF/COLUMBIA 79005/CRG ● ●	Jagged Edge With Nelly
18	11	17	WISH I DIDN'T MISS YOU (THE REMIXES) J 21162 ●	Angie Stone
19	15	16	RESURRECTION TOMMY BOY SILVER LABEL 2356/TOMMY BOY ● ●	PPK
20	21	18	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 43272/WARNER BROS. ● ●	Madonna
21			MUSIC MAVERICK 44005/WARNER BROS. ● ●	Madonna
22	20	25	STAR GUITAR FREESTYLE DUST/ASTRALWERKS 30612/VIRGIN ● ●	The Chemical Brothers
23	24	—	ROCKIT 2.002 TRANSPARENT 50021 ●	Herbie Hancock
24	25	22	SUBMARINE INSTINCT 800 ●	Cranes
25			COME WITH US FREESTYLE DUST/ASTRALWERKS 48428/VIRGIN ●	The Chemical Brothers

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability, Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: ● CD Maxi-Single available ● Vinyl Maxi-Single available ● Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	2 Weeks At Number 1
1	1	5	LOUIE DEVITO DEE-VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
2	2		SOUNDTRACK IMMORTAL 12304*/VIRGIN	Blade II
3			SOUNDTRACK RCA VICTOR 60821	Queer As Folk: The Second Season
4	3		PET SHOP BOYS SANCTUARY 84553	Release
5	4		VARIOUS ARTISTS VERVE 589681*/VE	Verve//Remixed
6	5		VARIOUS ARTISTS RAZOR & TIE 88052	Monster Disco
7	11		VARIOUS ARTISTS ULTRA 1121	Ultra.Chilled 02
8	6		ZERO 7 QUANGO/ULTIMATE DILEMMA 5001/PALM	Simple Things
9	10		VARIOUS ARTISTS ROBBINS 73028	Best Of House Volume Two
10	12		AVALON SPARRTA 8136	02/Avalon Remixed
11	13		JOHNNY VICIOUS ULTRA 1111	Ultra.Dance 01
12	7		VARIOUS ARTISTS UNIVERSAL 017004/UMRG	Global Hits 2002
13	9		VARIOUS ARTISTS RAZOR & TIE 88041	Pulse
14	8		THE CHEMICAL BROTHERS FREESTYLE DUST 11 662*/ASTRALWERKS	Come With Us
15	14		DJ ENCORE MCA 014603	Intuition
16			DANNY TENAGLIA SYSTEM 1002	Back To Basics
17	25		BASEMENT JAXX XL 10425*/ASTRALWERKS	Rooty
18	16		DAVID VISAN GEORGE V 71102	Buddha-Bar IV
19	15		VARIOUS ARTISTS ROBBINS 75027	House Party (Volume One)
20	18		TIMO MAAS KINETIC 54736	Loud
21	21		GARBAGE ALMO SOUNDS 493117*/INTERSCOPE	Beautifulgarbage
22	17		VARIOUS ARTISTS EPIC 85557	The Classic Chillout Album: A Collection Of Classics For A Modern World
23	20		DIESELBOY HUMAN IMPRINT 7880/SYSTEM	projectHUMAN
24	19		DAFT PUNK VIRGIN 45805*	Discovery
25	22		ATB EDITOR 80038/MUSICAL	Dedicated

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♦ indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Club Play

1	THE NEED TO BE NAKED	Amber — TOMMY BOY
2	LOVE AT FIRST SIGHT	Kylie Minogue — CAPITOL
3	WE ARE ALL MADE OF STARS	Moby — V2
4	I'LL BE WAITING	Full Intention Featuring Shena — MINISTRY OF SOUND
5	HOME AND DRY	Pet Shop Boys — SANCTUARY

Maxi-Singles Sales

1	WE GET TOGETHER	HO2/Hex Hector Present Kim Sozzi — ULTRA
2	FLY	Push Button Objects — CHOCOLATE INDUSTRIES
3	SUGARHIGH (THE REMIXES)	Jade Anderson — COLUMBIA
4	VINYL SYNDICATE (REMIXES)	The Angel — NEW LINE
5	HIVE	L.S.G. — SUPERSTITION

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved

T.L.C.

TERRY LIPPMAN COMPANY

Terry Lippman and Richie Zito congratulate

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FERNANDO GARIBAY
THUNDERPUSS
MINGE BINGE

for their #1 remix of

ENRIQUE IGLESIAS
ESCAPE

Hot Dance Music/Club Play

Issue Date: May 18,2002

This Week	Last Week	Two Weeks Ago	Weeks on Chart	"Title," Artist Producer (Songwriter) Label | Catalog No. | Promotion Label	Peak Position
1	2	3	11	**Escape (Remixes),** Enrique Iglesias S.Morales, E. Iglesias (E.Iglesias, S.Morales,K.DioGuardi,D.Siegel) Interscope | PROMO	1

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Airplay Costs More Than Money

BY ANGELA KING
Airplay Monitor

NASHVILLE—The cost of country airplay is going up, and label executives at the majors say the blame lies with the independent labels and new arrivals on Music Row who have been doing whatever it takes to get noticed. But indie labels say it's the majors who are upping the ante. Meanwhile, some country radio programmers admit that all the wheeling and dealing labels are conducting with many of their colleagues is making them uncomfortable.

One country label executive who asked not to be named says the costs of promotion have risen out of control. "Dollar-wise, it used to be a stretch to hear about a radio station looking for a $2,000 time buy or [money for] the T-shirt fund. That is no longer a stretch. I've heard of $3,000 [time buys] in a top 50 market, not [even] a top 10 market."


TUNICK

DreamWorks Records senior executive Scott Borchetta says, "I can't believe what some of these desperate labels are doing."

"I see the adds that come in sometimes, and I get so angry," MCA Nashville VP of national promotion Bill Macky says. "I think, 'That's crazy. Why are they adding that record when all indications are that [the label is] having serious problems with that record?' [These labels] are raising the bar in terms of doing business because they have gotten desperate."

Macky also thinks the recent rise of independent labels is a factor. "Some of the smaller labels and independent labels that have come on have done a great job with their records, but they have raised the cost because they know they need to spend more to get the attention of programmers," he says. Because of the "pretty deep wallet" of some new players, Macky contends, "the major labels have had to follow suit."

But at VFR Records, one of the most successful new labels of recent years, director of national promotion Nancy Tunick says the problem isn't based on the size of the labels involved. "I don't think the blame for raising the ante lies in one camp or another," she says. "It's individual instances."

One label that is seen by some as having upped the ante is Republic/Universal, which, having expanded from its top 40 and rock base last year, now has three country acts on its roster. National promotion/A&R executive Bruce Schoen maintains that he, and others like him, are simply trying to compete.

"There are some stations that expect record companies will do business," Schoen says. "Some people expect time buys if it means getting a record on. People will do what they have to do to be competitive." He says that in the case of new artist Gabbie Nolen, "the only thing i've done is time buys. Certain stations survive on time buys. It becomes simple for me."

Schoen says for Nolen's debut single he's offered radio time buys of "$1,500 or, in exceptional cases, $2,000." He says the number of spins he receives in return "depends on the station's spot prices . . . I'm pretty flexible with that. I'm willing to do X amount of money to a radio station if I feel I need to have the record there and this is how the station does business. I'm comfortable with that."

AN ILLEGAL DONATION?

It has been clear since 1998—when labels first began to talk openly about stations looking not only for flyaways but also fax machines in exchange for adds—that reciprocity has been part of the promotion process. But not everyone is willing to accept that as a fact of life yet. Borchetta contends, "We have lost a lot of adds because we don't play [that game]."

One label executive who asked not to be named had a problem with a station that offered to call in an add for a song that was only receiving spins on the station during syndicated programming. "Then we get a call from the indie saying that they wanted $1,000 for 'T-shirt support,' " the exec says. "T-shirt cash through an indie? That's somebody [who is] going to get arrested, that's what that is. That's not even payola. We're already getting the spins. That's an illegal donation."


JAYMES

Borchetta also raises a warning: "People are going to get in trouble, and that's not good. This is all going to come crashing down."

Tunick says, "Radio [is] not funded promotionally the way they should be. They have less and less dollars, and at a time when you can find dollars elsewhere, it encourages continued solicitation. It's a self-fulfilling prophecy."

At the same time, the increased horse trading has also prompted what Tunick calls "an unusual backlash, [with] radio stations complaining about people offering stuff for airplay . . . We always support airplay after people have committed to the record and the act. What we've seen from radio, when we talk about those plans, some radio stations get squirrely and say, 'Listen, i'm sick and tired of people coming to me with offers.' They get nervous about it now because they are being pounded so hard from the label side."

THE ETHICAL QUESTIONS

WSLC Roanoke, Va., music director Robynn Jaymes believes labels are under increasing pressure to offer promotions. "I talked to a label today that has not participated [in promotional offers] at all, and the rep said, 'It looks like we're going to have to [do this].' He said, 'We're at a point where we really don't have a choice.' "

But one radio programmer who asked not to be named says recent offers from labels have made that person uncomfortable. "I was sitting in the office one day with the [music director]. [We were] on the speaker phone, and [we were] asked, 'What do you guys want? What do you need?' I said, 'We'd like to go to the Bahamas.' There was a pause, and then, 'Well, OK.' I said, 'No, I'm just playing.' That was frightening to me."

This same PD admits, "[I] was told by an independent promoter that 'anything goes' for adds on one recent title. Whatever interest I had in the record prior to that went away."

KXKC Lafayette, La., PD Renee Revett says, "I had a conversation with a gentleman I respected at [Country Radio] Seminar who said, 'You are gonna play the records anyway; see what you can get.' When he said that, it made me sad."

Revett says she is "glad this issue is coming out. It's so bad, because everybody is doing it. There's a feeling [that] even the good guys are being tainted by it. It requires a lot of discipline [to resist offers]. I've been asked before—'What can we do?' Our attitude is, 'If [adding] this [record] had something to do with something you could do [for me], shame on me.' Radio people are supposed to be touching their community and listeners with good, solid programming."

KZLA Los Angeles OM R.J. Curtis says, "What you are seeing is a result of the pressure everyone is under. It's a button for program directors who are very involved in achieving revenue goals for the radio station. If a PD can [go to management and say], 'Hey, I just convinced label X to spend $5,000 on the station,' [he's] a hero. But I'm not comfortable with it."

Revett calls the current environment "a horrible black eye to our industry. What does this tell a fledgling artist? It's never exclusively about the record. Ever."

Nashville Scene™


by Phyllis Stark

GETTING FLAMED: Alan Jackson, Toby Keith, and **Martina McBride** top the nominations for the *CMT Flameworthy Video Music Awards* in the 11 categories for which finalists were announced May 14. The three artists scored three nominations apiece.

Jackson is nominated in the love your country video, laugh out loud video, and male video of the year categories. Keith scored in the laugh out loud and male video categories, as well as in the concept video of the year category. McBride is nominated for laugh out loud, fashion plate video, and female video.

CMT country music television

All three artists are set to perform on the awards show, along with **Alison Krauss + Union Station, Kenny Chesney, Sara Evans,** and **Brooks & Dunn**. Actress **Kathy Najimy** will host the show, which will be televised live June 12 from Nashville's Gaylord Entertainment Center from 9 p.m.-11 p.m. (ET).

Artists scoring two nominations apiece are **Keith Urban, Cyndi Thomson, Trisha Yearwood,** Brooks & Dunn, **Brad Paisley, Faith Hill, Montgomery Gentry,** Alison Krauss + Union Station, and **Tim McGraw.**

The finalists were determined by fans who cast votes on cmt.com. The same procedure will also determine the winners. Finalists in a 12th category, video of the year, will be announced at the beginning of the show, allowing viewers to log on and vote for their favorite during the program. The top video winner will be announced at the show's end.

SIGNINGS: Dualtone Music Group signs country roots songwriter **Mark Olson.** He is a former member of **the Jayhawks** and a current member of **the Creek Dippers.** The latter group includes his wife, **Victoria Williams.** Olson's first Dualtone album, *December's Child*, is due July 23 and includes a musical reunion with former Jayhawks bandmate **Gary Louris.**

Audium artist **Dale Watson** signs with Austin-based Bismeaux Productions for management. His next album, *Live in London . . . England*, is due June 25 and includes covers of songs by **Johnny Cash, Merle Haggard,** and **Jimmie Rogers.**

ON THE ROW: Ken Levitan and **Chris Stacey** have teamed to launch Vector Promotions, a Nashville-based independent promotion company. Levitan is president of Vector Management and co-president of Combustion Music. Stacey was, until recently, senior VP of national promotion at Lost Highway Records. In addition to his heading the promotion company, which will work both in-house and outside projects, Stacey will serve as an associate manager at Vector Management.

Emergent Music Marketing has closed its record-promotion arm and will focus on its core sales and marketing businesses. Promotion staffers **Anne Weaver** and **Pam Newman** will continue to work with Emergent's clients as independents.

Eddie Tidwell is promoted to VP of creative services at Nashville-based Muy Bueno Music Group. **Mickey Cates** joins Muy Bueno as a staff writer.

VFR Records West Coast regional promoter **Jon Conlon** joins Columbia in the same capacity. **Bo Martinovich** has been promoted from Columbia promotion coordinator to promotion manager at sister label Lucky Dog.

Astrid Herbold May joins RCA Label Group as art director of creative services. She previously held a similar position with Word Entertainment.

TV production company WINCO Productions recently opened in Nashville. It will specialize in commercials, music videos, and TV specials. Among its first projects is a series for Great American Country called *Country on the Road.*

ARTIST NEWS: Faith Hill, Alabama, and **Clint Black** will be among the acts donating one-of-a-kind memorabilia to an online auction benefiting St. Jude Children's Research Hospital. The auction is sponsored by the Academy of Country Music (ACM) and hosted by hollywoodcharities.org. Other celebrities donating items worn or used during the May 22 ACM Awards telecast or at the rehearsal include host **Reba McEntire, Travis Tritt, Willie Nelson, Lisa Hartman Black, Keith Urban,** and **Brooks & Dunn.** Last year's auction raised more than $16,000. Meanwhile, **Jo Dee Messina** and **Tim McGraw** have been added as ACM performers.

Audium artist **Dannl Leigh** is relocating from Nashville to Austin. Her manager, **Shella Shipley Biddy,** reports that Leigh "hopes to play the club circuit and continue to develop her fan base through that touring."



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Billboard TOP COUNTRY ALBUMS™

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	3 Weeks At Number 1	
1	1	1		**KENNY CHESNEY** BNA 67808/RLG (17.98/11.98)	No Shoes, No Shirt, No Problems	1
2	2	2		**SOUNDTRACK** ▲[3] LOST HIGHWAY 170068/MERCURY (12.98/18.98)	O Brother, Where Art Thou?	1
				$ GREATEST GAINER $		
3	3	3		**ALAN JACKSON** ▲[2] ARISTA NASHVILLE 67009/RLG (17.98/11.98)	Drive	1
4	4	4		**RASCAL FLATTS** ▲ LYRIC STREET 166013 HOLLYWOOD (11.98/18.98) ♦	Rascal Flatts	3
				HOT SHOT DEBUT		
5				**KELLIE COFFEY** [illegible]	When You Lie Next To Me	5
6	5	5		**BRAD PAISLEY** ● ARISTA NASHVILLE [illegible] (11.98/17.98)	Part II	3
7	8	6		**TOBY KEITH** ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
8	6	9		**TIM MCGRAW** ▲ CURB 77978 (12.98/18.98)	Greatest Hits	1
9	10	8		**TIM MCGRAW** ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1
10	11	7		**VARIOUS ARTISTS** ● BNA [illegible]	Totally Country	2
11	15	15		**MARTINA MCBRIDE** ▲ RCA 67013/RLG (12.98/18.98)	Greatest Hits	1
12	9	10		**KENNY CHESNEY** ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	1
13	12	11		**SOUNDTRACK** ▲[3] CURB 78703 (11.98/17.98)	Coyote Ugly	1
14	13	13		**GARY ALLAN** MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
15	14	12		**TRAVIS TRITT** ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8
16	17	19		**BROOKS & DUNN** ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
17	18	16		**ALISON KRAUSS + UNION STATION** ● ROUNDER 610405/HDJMG (11.98/17.98)	New Favorite	3
18	16	17		**WILLIE NELSON** LOST HIGHWAY 170231/MERCURY (12.98/18.98)	The Great Divide	5
19	20	18		**GARTH BROOKS** ▲[2] CAPITOL 31330 (10.98/18.98)	Scarecrow	1
20	21	20		**LONESTAR** ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1
21	7	—		**VARIOUS ARTISTS** RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7
22	22	22		**TRICK PONY** ● WARNER BROS [illegible] (11.98/17.98)	Trick Pony	12
23	24	23		**GEORGE STRAIT** MCA NASHVILLE 170260 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
24	23	21		**TOMMY SHANE STEINER** RCA 67041/RLG (16.98 CD)	Then Came The Night	6
25	27	26		**JO DEE MESSINA** ▲ CURB 77977 (11.98/17.98)	Burn	1
26	19	—		**CLEDUS T. JUDD** MONUMENT 85687/SONY (11.98 EQ/17.98) ♦	Cledus Envy	19
27	25	24		**CHRIS CAGLE** ● CAPITOL 34170 (10.98/17.98) ♦	Play It Loud	19
28	30	28		**GEORGE STRAIT** ● MCA NASHVILLE [illegible]	The Road Less Traveled	1
29	28	25		**STEVE HOLY** CURB 77972 (11.98/17.98) ♦	Blue Moon	7
30	26	14		**KEVIN DENNEY** LYRIC STREET 166092 HOLLYWOOD (12.98) ♦	Kevin Denney	14
31	33	33		**LEE ANN WOMACK** ▲[2] MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1
32	29	27		**LEANN RIMES** ● CURB 78738 (11.98/17.98)	I Need You	1
33	31	31		**SARA EVANS** ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6
34	32	30		**CAROLYN DAWN JOHNSON** ARISTA NASHVILLE 69336/RLG (15.98/18.98)	Room With A View	8
				PACESETTER		
35	41	40		**REBA MCENTIRE** ● MCA NASHVILLE 170202 (11.98/16.98)	Greatest Hits Volume III – I'm A Survivor	1
36	35	36		**TRACE ADKINS** [illegible]	Chrome	4
37	39	42		**BLAKE SHELTON** WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
38	34	29		**CHRIS LEDOUX** CAPITOL 34571 (10.98/17.98)	After The Storm	14
39	36	34		**VARIOUS ARTISTS** TIME LIFE 15101 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
40	42	41		**SOUNDTRACK** LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
41	40	39		**STEVE AZAR** MERCURY 170289 (11.98/17.98) ♦	Waitin' On Joe	29
42	44	37		**CYNDI THOMSON** CAPITOL 26010 (10.98/17.98)	My World	7
43	45	43		**PAT GREEN** REPUBLIC 010018/UNIVERSAL (8.98/16.98)	Three Days	7
44	46	38		**VARIOUS ARTISTS** RAZOR & TIE 89044 (18.98 CD)	Forever Country	18
45	37	49		**WAYLON JENNINGS** BMG HERITAGE/RCA 66788/RLG (9.98 CD)	RCA Country Legends: Waylon Jennings	19
46	53	48		**VARIOUS ARTISTS** ROUNDER 610409 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
47	43	35		**KASEY CHAMBERS** WARNER BROS. 48029 (18.98 CD) ♦	Barricades & Brickwalls	13
48	38	32		**STEVE EARLE** E SQUARED 751126/ARTEMIS (18.98 CD)	Sidetracks	9
49	50	46		**TRACY BYRD** RCA 67009/RLG (17.98/17.98)	Ten Rounds	12
50	48	67		**TRAVIS TRITT** WARNER BROS. 76236/RHINO (11.98 CD)	The Lovin' Side	48
51	51	44		**CHELY WRIGHT** MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
52	47	50		**PATTY LOVELESS** EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
53	54	51		**ALAN JACKSON** ▲ ARISTA NASHVILLE 80035/RLG (12.98/18.98)	When Somebody Loves You	1
54	52	47		**HANK WILLIAMS III** CURB 75726 (17.98 CD) ♦	Lovesick Broke & Driftin'	17
55	55	55		**JAMIE O'NEAL** ● MERCURY 170132 (11.98/17.98) ♦	Shiver	14
56	49	45		**SOUNDTRACK** COLUMBIA 86403/CRG (17.98 EQ/18.98)	We Were Soldiers	14
57	57	53		**THE CHARLIE DANIELS BAND** SPARROW 51908 (13.98/18.98)	How Sweet The Sound – 25 Favorite Hymns And Gospel Greats	40
58	58	58		**TAMMY COCHRAN** EPIC 69736/SONY (7.98 EQ/11.98) ♦	Tammy Cochran	27
59	59	56		**DIAMOND RIO** ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
60	61	62		**JESSICA ANDREWS** ● DREAMWORKS 450240/INTERSCOPE (11.98/17.98)	Who I Am	2
61	56	52		**HANK WILLIAMS JR.** CURB 75725 (7.98/17.98)	Almeria Club	9
62	60	54		**CLINT BLACK** RCA 67006/RLG (12.98/18.98)	Greatest Hits II	8
63	63	61		**MONTGOMERY GENTRY** COLUMBIA [illegible] (11.98/17.98)	Carrying On	6
64	62	57		**RODNEY CARRINGTON** CAPITOL 24627 (10.98/17.98) ♦	Morning Wood	18
65				**DARYLE SINGLETARY** AUDIUM 8151/KOCH (17.98 CD)	That's Why I Sing This Way	65
66	66	64		**VARIOUS ARTISTS** TIME LIFE 19804 (17.98 CD)	Classic Country: Great Story Songs	28
67	64	63		**DAVID BALL** DUALTONE 81128/RAZOR & TIE (11.98/17.98)	Amigo	11
68	70	70		**RICKY SKAGGS & FRIENDS** LYRIC STREET 166030/HOLLYWOOD (18.98 CD)	Ricky Skaggs & Friends Sing The Songs Of Bill Monroe	36
69	68	65		**TRISHA YEARWOOD** MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
70	65	59		**JOHNNY CASH** LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
71	67	60		**RAY STEVENS** CURB 78733 [illegible]	Osama-Ya' Mama: The Album	29
72	74	75		**KENNY ROGERS** DMG 66461/MADACY (11.98 CD)	Kenny Rogers Love Songs	72
73	69	66		**LORRIE MORGAN** IMAGE 1366 (17.98 CD)	The Color Of Roses	37
74	72	—		**GEORGE JONES** BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
75	73	73		**VARIOUS ARTISTS** [illegible]	Hone Fide Bluegrass & Mountain Music	73

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♦ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved

Billboard TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1	4 Weeks At Number 1	
1	2	**NICKEL CREEK** ● [illegible]	Nickel Creek	75
2	1	**DIXIE CHICKS** ▲[4] MONUMENT [illegible]	Fly	141
3	3	**FAITH HILL** ▲ WARNER BROS. WRN [illegible]	Breathe	131
4	4	**SHANIA TWAIN** ◆[3] MERCURY 536003 (12.98/18.98)	Come On Over	236
5	6	**DIXIE CHICKS** ◆ MONUMENT 85165/SONY [illegible]	Wide Open Spaces	224
6	9	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18853/RLG (12.98/18.98)	The Greatest Hits Collection	243
7	8	**PATSY CLINE** ▲ MCA SPECIAL PRODUCTS 42009/MCA (2.98/6.98)	Heartaches	178
8	14	**ALAN JACKSON** ▲[3] ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	342
9	10	**GARY ALLAN** ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	127
10	7	**TRAVIS TRITT** ▲ WARNER BROS. 45001/WRN (10.98/17.98)	Greatest Hits – From The Beginning	279
11	5	**THE NITTY GRITTY DIRT BAND** ● CAPITOL 25148 (26.98 CD)	Will The Circle Be Unbroken	29
12	11	**WILLIE NELSON** ● LEGACY/COLUMBIA 69020/SONY [illegible]	16 Biggest Hits	192
13	12	**TIM MCGRAW** ▲ [illegible]	Everywhere	201
14	15	**JOHNNY CASH** ● LEGACY/COLUMBIA 69739/SONY [illegible]	16 Biggest Hits	162
15	13	**HANK WILLIAMS JR.** ▲[2] CURB 73738 (5.98/9.98)	Greatest Hits, Vol. 1	413
16	18	**TOBY KEITH** ▲ MERCURY 568962 (11.98/17.98)	Greatest Hits Volume One	180
17	21	**ALISON KRAUSS** ▲[2] ROUNDER 610025*/HDJMG (11.98/17.98) ♦	Now That I've Found You: A Collection	269
18	25	**JOHN DENVER** MADACY 4750 (5.98/9.98)	The Best Of John Denver	202
19	20	**THE JUDDS** CURB [illegible]	Number One Hits	96
20	16	**JO DEE MESSINA** ▲ CURB [illegible]	I'm Alright	170
21	24	**GARTH BROOKS** ◆ [illegible]	Double Live	182
22	22	**DWIGHT YOAKAM** ● REPRISE [illegible]	Last Chance For A Thousand Years: Greatest Hits From The 90's	106
23	17	**TRACY LAWRENCE** ● ATLANTIC [illegible]	The Best Of Tracy Lawrence	73
24	19	**RANDY TRAVIS** WARNER BROS. 47028/WRN (10.98/17.98)	Greatest #1 Hits	22
25	—	**ANNE MURRAY** ● STRAIGHT [illegible]	What A Wonderful World	90

● Albums with the greatest sales gains this week. Leading Albums are ranked first, then those below Top 100 on The Billboard 200, or remained off chart. Charts Total Chart Weeks column reflects combined weeks that titles appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♦ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved

Billboard® HOT COUNTRY™ SINGLES & TRACKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems radio track service. 147 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. BDS

This Week	Last Week	2 Wks. Ago	Title / Producer (Songwriter)	Artist / Imprint & Number/Promotion Label	Peak Position
			NUMBER 1	1 Week At Number 1	
1	2	2	**DRIVE (FOR DADDY GENE)** B STEGALL (A.JACKSON)	**Alan Jackson** ARISTA NASHVILLE 69129	1
2	4	3	**WHAT IF SHE'S AN ANGEL** J.RITCHEY (B.WAYNE)	**Tommy Shane Steiner** RCA 69138	2
3	3	5	**I DON'T HAVE TO BE ME ('TIL MONDAY)** R.VAN HOY (S.AZAR,J.YOUNG,R.C.BANNON)	**Steve Azar** MERCURY 172230	3
4	5	8	**LIVING AND LIVING WELL** T.BROWN,G.STRAIT (T.MARTIN,M.NESLER,T.SHAPIRO)	**George Strait** MCA NASHVILLE 172238	4
5	1	1	**MY LIST** J.STROUD,T.KEITH (T.JAMES,R.BISHOP)	**Toby Keith** DREAMWORKS ALBUM CUT	1
6	6	10	**I SHOULD BE SLEEPING** J.KING,J.STROUD (L.DREW,S.SMITH)	**Emerson Drive** DREAMWORKS 450282	6
7	11	11	**I'M GONNA MISS HER (THE FISHIN' SONG)** F.ROGERS (B.PAISLEY,F.ROGERS)	**Brad Paisley** ARISTA NASHVILLE ALBUM CUT	7
8	8	9	**MODERN DAY BONNIE AND CLYDE** B.J.WALKER,JR.,T.TRITT (W.ALDRIDGE,J.LEBLANC)	**Travis Tritt** COLUMBIA 79747	8
9	12	12	**I DON'T WANT YOU TO GO** P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.POLK)	**Carolyn Dawn Johnson** ARISTA NASHVILLE 69153	9
10	13	15	**NOT A DAY GOES BY** B.HUFF (S.DIAMOND,M.DERRY)	**Lonestar** BNA 69134	10
11	10	6	**THAT'S WHEN I LOVE YOU** B.GALLIMORE,P.VASSAR (P.VASSAR,J.WOOD)	**Phil Vassar** ARISTA NASHVILLE ALBUM CUT	3
12	15	21	**THE ONE** T.BROWN,M.WRIGHT (K.MANNO,B.LEE)	**Gary Allan** MCA NASHVILLE 172232	12
13	7	4	**YOUNG** N.WILSON,B.CANNON,K.CHESNEY (C.WISEMAN,N.SHERIDAN,S.MCEWAN)	**Kenny Chesney** BNA 69138	2
14	16	20	**WHEN YOU LIE NEXT TO ME** B.HUFF (K.COFFEY,T.MARMON,J.D.MARTIN)	**Kellie Coffey** BNA ALBUM CUT	14
15	9	7	**I'M MOVIN' ON** M.BRIGHT,M.WILLIAMS (P.WHITE,D.V.WILLIAMS)	**Rascal Flatts** LYRIC STREET ALBUM CUT	4
16	18	17	**JUST WHAT I DO** C.HOWARD (L.DEAN,K.BURNS)	**Trick Pony** WARNER BROS. ALBUM CUT/WRN	16
17	21	26	**MY HEART IS LOST TO YOU** ◄ AIRPOWER ► K.BROOKS,R.DUNN,M.WRIGHT (B.BEAVERS,C.HARRINGTON)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	17
18	19	18	**I CRY** B.CHANCEY (M.SELBY,T.SILLERS)	**Tammy Cochran** EPIC ALBUM CUT	18
19	14	13	**BLESSED** M.MCBRIDE,P.WORLEY (H.LINDSEY,T.VERGES,B.JAMES)	**Martina McBride** RCA 69135	1
20	17	14	**I BREATHE IN, I BREATHE OUT** C.LINDSEY (C.CAGLE,J.ROBBINS)	**Chris Cagle** CAPITOL 77698	1
21	24	24	**I MISS MY FRIEND** F.ROGERS,J.STROUD (T.MARTIN,M.NESLER,T.SHAPIRO)	**Darryl Worley** DREAMWORKS 450378	21
22	23	23	**TONIGHT I WANNA BE YOUR MAN** B.MALLOY (R.RUTHERFORD,T.VERGES)	**Andy Griggs** RCA 69132	22
23	22	22	**MENDOCINO COUNTY LINE** M.SERLETIC (B.TAUPIN,M.SERLETIC)	**Willie Nelson Duet With Lee Ann Womack** LOST HIGHWAY ALBUM CUT/MERCURY	22
24	25	25	**HELP ME UNDERSTAND** B.HUFF (C.FARREN,S.MAC,W.HECTOR)	**Trace Adkins** CAPITOL ALBUM CUT	24
25	26	28	**I KEEP LOOKING** S.EVANS,P.WORLEY (S.EVANS,T.SHAPIRO,T.MARTIN)	**Sara Evans** RCA ALBUM CUT	25
26	28	29	**BEFORE I KNEW BETTER** B.J.WALKER,JR. (B.SIMPSON,D.LEE)	**Brad Martin** EPIC ALBUM CUT	26
27	31	31	**SHE WAS** B.J.WALKER,JR. (M.COFY,J.MELTON)	**Mark Chesnutt** COLUMBIA ALBUM CUT	27
28	29	30	**GOODBYE ON A BAD DAY** M.WRIGHT (S.LAWSON,M.A.PETERS)	**Shannon Lawson** MCA NASHVILLE 172233	28
29	30	34	**TEN ROUNDS WITH JOSE CUERVO** B.J.WALKER,JR. (C.BEATHARD,M.MEENEY,M.CANNON-GOODMAN)	**Tracy Byrd** RCA ALBUM CUT	29
30	32	32	**OL' RED** B.BRADDOCK (M.SHERRILL,D.GOODMAN,J.SOHAN)	**Blake Shelton** WARNER BROS. 16710/WRN	30
31	37	49	**THE GOOD STUFF** B.CANNON,N.WILSON,K.CHESNEY (J.COLLINS,C.WISEMAN)	**Kenny Chesney** BNA ALBUM CUT	31
32	33	33	**THE IMPOSSIBLE** B.ROWAN (K.LOVELACE,L.T.MILLER)	**Joe Nichols** UNIVERSAL SOUTH ALBUM CUT	32
33	36	38	**BEAUTIFUL MESS** M.D.CLUTE,DIAMOND RIO (S.LEMAIRE,C.MILLS,S.MINOR)	**Diamond Rio** ARISTA NASHVILLE ALBUM CUT	33
34	34	37	**DON'T WASTE MY TIME** B.CHANCEY,LITTLE BIG TOWN (LITTLE BIG TOWN,J.KELLEY,C.MILLS)	**Little Big Town** MONUMENT ALBUM CUT	34
35	27	27	**GET OVER YOURSELF** D.HUFF,SHEDAISY (R.OSBORN,M.HUMMON)	**SheDaisy** LYRIC STREET ALBUM CUT	27
36	39	39	**I'M GONE** P.WORLEY,T.L.JAMES (K.RICHEY,C.PROPHET)	**Cyndi Thomson** CAPITOL ALBUM CUT	36
37	35	36	**CHASIN' AMY** D.HUFF,B.JAMES (B.JAMES,T.VERGES)	**Brett James** ARISTA NASHVILLE ALBUM CUT	35
38	38	42	**BARBED WIRE AND ROSES** P.WORLEY (S.LOCKE,M.SELBY,T.SILLERS)	**Pinmonkey** BNA ALBUM CUT	38
39	42	47	**AMERICAN CHILD** B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	**Phil Vassar** ARISTA NASHVILLE ALBUM CUT	39
40	43	45	**WHERE WOULD YOU BE** M.MCBRIDE,P.WORLEY (R.PROCTOR,R.FERRELL)	**Martina McBride** RCA ALBUM CUT	40
			HOT SHOT DEBUT		
41			**COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)** J.STROUD,T.KEITH (T.KEITH)	**Toby Keith** DREAMWORKS ALBUM CUT	41
42	40	43	**MINIVAN** R.KINGERY,S.WHITEHEAD (S.WHITEHEAD,R.KINGERY)	**Hometown News** VFR ALBUM CUT	40
43	41	44	**IF THAT AIN'T COUNTRY** B.TERRY (A.SMITH,J.STEELE)	**Anthony Smith** MERCURY ALBUM CUT	41
44	46	59	**DARE TO DREAM** B.GALLIMORE,T.MCGRAW (J.BACH,A.FOLLESE)	**Jo Dee Messina** CURB ALBUM CUT	44
45	49	52	**LOOK AT ME NOW** S.MANDILE (S.MANDILE,S.MCCLINTOCK)	**Sixwire** WARNER BROS. ALBUM CUT/WRN	45
46	44	35	**SQUEEZE ME IN** A.REYNOLDS (G.NICHOLSON,D.MCCLINTON)	**Garth Brooks Duet With Trisha Yearwood** CAPITOL/MCA NASHVILLE ALBUMS CUT	16
47	51	48	**COUNTRY BY THE GRACE OF GOD** R.WRIGHT,C.CAGLE (C.CAGLE,M.J.GREENE,B.WAYNE)	**Chris Cagle** CAPITOL 77698	47
48	50	51	**REAL BAD MOOD** M.T.BARNES (L.SATCHER,D.POYTHRESS)	**Marie Sisters** REPUBLIC ALBUM CUT/UNIVERSAL	48
49	47	50	**HARDER CARDS** J.GUESS,J.CHEMAY,K.ROGERS (C.WISEMAN,M.HENDERSON)	**Kenny Rogers** DREAMCATCHER ALBUM CUT	47
50	53	54	**I'LL TAKE LOVE OVER MONEY** A.TIPPIN,B.WATSON,M.BRADLEY (B.DIPIERO,T.MULLINS)	**Aaron Tippin** LYRIC STREET ALBUM CUT	50
51	56	—	**COUNTRY ROCK STAR** B.GALLIMORE,MARCEL (M.CHAGNON,K.SAVIGAR)	**Marcel** MERCURY ALBUM CUT	51
52	54	55	**GOING AWAY** B.GALLIMORE,T.MCGRAW (A.CLARK)	**The Clark Family Experience** CURB ALBUM CUT	52
53	48	40	**THREE DAYS** (LADANY) (P.GREEN,R.FOSTER)	**Pat Green** REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	36
54	57	56	**FORGIVE** M.WRIGHT,T.BRUCE (R.L.HOWARD,T.BRUCE)	**Rebecca Lynn Howard** MCA NASHVILLE 172242	54
55			**MINE ALL MINE** D.HUFF,SHEDAISY (R.OSBORN,H.POOLE)	**SheDaisy** LYRIC STREET ALBUM CUT	55
56	59	—	**SING ALONG** T.HEWITT,R.ATKINS (R.ATKINS,T.HEWITT,B.GAITSCH)	**Rodney Atkins** CURB ALBUM CUT	56
57	52	46	**UNTIL WE FALL BACK IN LOVE AGAIN** J.NIEBANK (P.DOUGLAS,J.CARSON,J.WEATHERLY)	**Jeff Carson** CURB ALBUM CUT	46
58	45	41	**FRANTIC** K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	**Jamie O'Neal** MERCURY 172199	41
59			**TELLURIDE** B.GALLIMORE,J.STROUD,T.MCGRAW (T.VERGES,B.JAMES)	**Tim McGraw** CURB ALBUM CUT	52
60			**UNBROKEN** B.GALLIMORE,J.STROUD,T.MCGRAW (N.LAMAR,A.ROBOFF)	**Tim McGraw** CURB ALBUM CUT	60

● Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. ● CD Single available ● DVD Single available. ● CD Maxi-Single available. ● Cassette Single available ● Vinyl Maxi-Single available. ● Vinyl Single available. ● Cassette Maxi-Single available ©2002, VNU Business Media, Inc. All rights reserved.

Billboard® TOP COUNTRY SINGLES SALES™

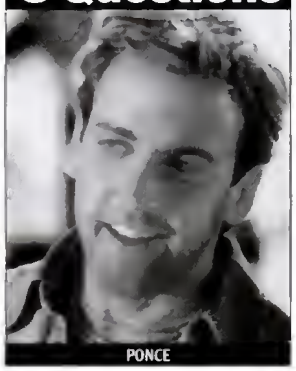
This Week	Last Week	Title / Imprint & Number/Distributing Label	Artist
		NUMBER 1	20 Weeks At Number 1
1	1	**CAN'T FIGHT THE MOONLIGHT** ● CURB 73116	LeAnn Rimes
2	3	**I SHOULD BE SLEEPING** DREAMWORKS 450282/INTERSCOPE	Emerson Drive
3	2	**THAT'S JUST JESSIE** LYRIC STREET 164003/HOLLYWOOD	Kevin Denney
4	4	**WHERE THE STARS AND STRIPES AND THE EAGLE FLY** LYRIC STREET 164056/HOLLYWOOD	Aaron Tippin
5	5	**OSAMA-YO' MAMA** CURB 73128	Ray Stevens
6	6	**GOD BLESS THE USA** CURB 73128	Lee Greenwood
7	7	**HOW DO I LIVE** ▲² CURB 73022	LeAnn Rimes
8	8	**AMERICA WILL ALWAYS STAND** RELENTLESS NASHVILLE 51377/MADACY	Randy Travis
9	10	**UNBROKEN BY YOU** LYRIC STREET 164048/HOLLYWOOD	Kortney Keyle
10	13	**ALMOST THERE** REPUBLIC/UNIVERSAL 015736/UMRG	Gabbie Nolen
11	9	**NIGHT DISAPPEAR WITH YOU** LYRIC STREET 164056/HOLLYWOOD	Brian McComas
12	11	**THE WAY YOU LOVE ME** WARNER BROS. 16814/WRN	Faith Hill
13	12	**GOD BLESS AMERICA** CURB 73127	LeAnn Rimes
14	15	**SOMETHIN' IN THE WATER** MONUMENT 79625/SONY	Jeffrey Steele
15	14	**ROCKY TOP '96** DECCA 165274/MCA NASHVILLE	The Osborne Brothers
16	17	**HONEY DO** DREAMWORKS 450914/INTERSCOPE	Mike Welker
17	18	**IT DON'T MATTER TO THE SUN/LOST IN YOU** ● CAPITOL 58288	Garth Brooks aa Chris Gaines
18	19	**ON A NIGHT LIKE THIS** WARNER BROS. 16751/WRN	Trick Pony
19	22	**A ROSE IS A ROSE** MERCURY 172198	Meredith Edwards
20	21	**LOVE IS ENOUGH** RCA 69034/RLG	3 Of Hearts
21	20	**GIRL IN LOVE** COLUMBIA 79646/SONY	Robie English
22	—	**MATTHEW, MARK, LUKE & EARNHARDT** DREAMWORKS 4483227/INTERSCOPE	Shane Sellers
23	25	**COME A LITTLE CLOSER** WARNER BROS. 16762/WRN	Lila McCann
24	—	**ANGELS AMONG US** RCA 67943/RLG	Alabama
25	—	**HOW DO YOU LIKE ME NOW?!** DREAMWORKS 450922/INTERSCOPE	Toby Keith

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum), with multiplication titles indicated by a numeral following the symbol. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved

Top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. SoundScan

EMI's Ponce Shakes Off Issues Of Stereotyping

6 Questions


PONCE

MIAMI—Carlos Ponce's third album, simply titled *Ponce* (EMI), is a kind of re-introduction to the singer/songwriter/actor, whose 1998 debut seemed to be that of a traditional balladeer. Since then, Ponce has slowly worked to change that perception. Although *Ponce* includes "Concebido Sin Pecado" (Conceived Without Sin), the title track to soap opera *Sin Pecado Concebido* (which will begin airing on Univision this month), that song—with its big strings, soaring chorus, and pop feel—is hardly typical of the entire production. *Ponce* is acoustic in style, intimate in nature, and grounded in a fusion of rock'n'roll and Caribbean rhythms.

In addition, the album more heavily showcases Ponce's considerable skills as a songwriter: The bulk of the material was co-written with producer Joel Somellian. During lunch, Ponce answered six questions for *Billboard*.

You starred in a soap opera between making albums. Did you need a break from music?

I felt I needed the discipline, the actual waking up at a certain time and having a routine. I also needed the time to work on the lyrics and work on the sound. I didn't want to rush the third album, because in everyone's career, it's always the third album that actually makes or breaks a career. That's what I think, anyway.

The album represents a distinct change in sound—there are more rock leanings—but it's something you had begun to do on your second album, as well.

I changed some things on that album, too. I don't even know if it falls into the pop sound. I'm from the Caribbean, but I'm not someone who feels completely comfortable singing salsa or merengue, although I have that. I was raised with the '80s pop/rock of Chicago. So I'm mixing the things I like a little, though not doing anything new.

But the second album was more traditional. This isn't a traditional ballad album.

No. I don't think it would fall at all into that category, [although] I do like ballads. On this album, you hear the Hammond organ; there's harmonies that are very [like those of the] Beatles in some of the songs. That's what I am. I grew up with America and Kansas. And those are the groups I used to listen to. The first concert [I went to] in Puerto Rico was America, followed by Men at Work and Survivor. And I love rock—not heavy metal but rock'n'roll.

Last year you starred in a soap opera in Mexico, and you also wrote the theme tune for it. Do you think being in soaps in some way hurts your musical career?

I do think you sometimes get stereotyped. For example, Jose Alberto Castro [producer of *Sin Pecado Concebido*] wanted me to do the opening [credits] of the soap like a little music-video-type thing, and I refused to do that, because that was putting both things together. It would confuse people—maybe not upfront, but certainly in their subconscious. You do your own little music opening and then come out [and act], and people will think, "Wait a minute, is this a character, or is this Carlos Ponce?"

Tell me about the track "Consejos de Joaquín Sabina" [(Advice From Joaquín Sabina), in which the title's character—presumably the Spanish singer/songwriter—gives Ponce advice on his musical career]. Is it actually Sabina?

It is Joaquín Sabina. It was a weird dream I had one day, and I woke up and started writing. The dream was that I was waiting tables. The funny thing is, I am Carlos Ponce in the dream, the singer, who's released a couple of albums. And this guy calls me up. Never met him in my life. And in the dream he sits me down and starts telling me, "Your music sucks," this and that. In an elegant way, but telling me, "There's a lot more to you, and I know it, and I was there once." So I kind of put it into the song.

Has Sabina heard it?

I don't think so. I don't know. He doesn't even know I exist. I don't know the guy. I don't know how he's going to take it.



Latin Notas™


by Leila Cobo

CONFERENCE NEWS: Many attendees at the Billboard Latin Music Conference in Miami May 7-9 bemoaned the growth of piracy and the way it has undermined album sales in virtually every territory.

But at the TV panel held May 9, Gestmusic founder **Toni Cruz** (producer of *Operación Triunfo*) spoke of his company's successful approach toward combating piracy. This the company has achieved by selling the weekly *Operación Triunfo* tie-in albums at an affordable price—the equivalent of $5. Sales of these albums are credited with having buoyed overall year-end CD sales in the Spanish market and lifting them from a year-long slump. "We saw 12-year-olds who, instead of going to the movies or buying an ice cream, spent their money on a CD," Cruz said. "Plus, an album that's released every week is harder to copy. And we created a new audience."

Operación Triunfo has since been launched in Brazil (with Globo) and Mexico (with Televisa), and conversations are under way with Telemundo here, Cruz said. Brazil also launched its own edition of TV talent search *Popstars*, which is licensed by Argentine entertainment company RGB. According to panelist and RGB's **Hugo Piombi**, the debut album by Bandana—the group "created" by the Argentine version of *Popstars*—has already sold upward of 160,000 copies in Argentina, something of a miracle given the country's socio-economic situation. A version of *Popstars* that will result in the creation of an all-male band is scheduled to launch in September.

How else to face the recording industry crisis? During the president's panel, **Francisco Villanueva**, president of fledgling label Mock & Roll, pointed toward niche marketing as a way of weathering storms. He speaks from experience: His rap artist **El General's** return to the recording studio, *El General Is Back*, won Latin rap album of the year at the Billboard Latin Music Awards.

Award show ratings went up for the third consecutive year, according to Nielsen Media Research.

Also at the conference, **Ricky Martin** revealed plans to release two albums by year-end—one in English and one in Spanish—with few songs overlapping from disc to disc. Martin will have writing input in the entire process.

Martin, who has been writing for the past 18 months, said, "At this point, it was necessary for me to be able to create some sort of cathartic process through my music. And it's good. For new artists, hey, you know what? It would be great if you can just force yourself and dare to find that vulnerability and write and dare to suck. You have to dare to suck in order to be great."


MARTIN

In the hour-long interview, Martin also spoke about the importance of recording in Spanish, even as more and more crossovers take place. "It's valid to have Latin artists who want to come to the United States and record in English," he said. But, he added, those artists should not forget about recording in Spanish. "Because there's a very large industry we have to support, there's great Latin American composers, great musicians, great labels, and we can't leave that to one side. It's very important to assert what we have. A lot of copies have stopped being sold in Latin America, and we can't afford that luxury. I would never stop recording in Spanish. We let ourselves be seduced. But it shouldn't be that way. We must hold fast to our culture and to what's ours."

IN OTHER NEWS: A two-year court battle between Internet Latin music distributor Ritmoteca.com and music retailer Ritmo Latino that culminated in a trial has ended with a not-guilty verdict for Ritmoteca.com. Ritmo Latino had claimed that Ritmoteca's name caused confusion between the two brands. Last month, a judge ruled that Ritmo Latino did not have protectable rights to the word *ritmo* (rhythm) alone, because it was too generic. Later, a jury found Ritmoteca.com not guilty of trademark infringement . . . In the charts this week, **Pilar Montengro's** "Quítame Ese Hombre" continues to top the Hot Latin Tracks chart, while Sony Discos claims the top spot in all three album charts: **Chayanne's** *Grandes Exitos* is No. 1 on the Top Latin Albums chart, while **Marc Anthony's** *Libre* and **Vicente Fernandez's** *Historia de un Idolo Vol. 2* top the tropical and regional Mexican subgenre charts, respectively.



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The 13th annual Billboard Latin Music Conference, which took place May 7-9 at the Eden Roc Resort in Miami Beach, had its largest attendance ever. There was a large press contingent from both the U.S. and abroad, lured by the Ricky Martin Q&A, artist showcases, and a stellar awards show that featured some of the brightest names in Latin music. Other highlights of the event included radio panels co-sponsored with media partner and radio network HBC, a television panel featuring speakers from around the globe, and a president's panel featuring heads of Latin labels. The Billboard Latin Music Awards were broadcast May 12 on the Telemundo network and featured such acts as Celine Dion and multiple winners Marc Anthony and Juan Gabriel.



Sony Discos recording artist Victor Manuelle—whose track "Me Da Lo Mismo" won tropical/airplay track of the year—performed at the Billboard Latin Music Awards.



Pictured before the Billboard Latin Music Awards, from left, are Marc Anthony and HBO Latino brand development manager Lori Del Vecchio.



During the opening-night Sony showcase at BillboardLive, Sony Discos chairman Oscar Llord (center) poses with, from left, performing artists Alejandro Montaner, Brenda K. Starr, Nayer, Jordi, and Angel Lopez.



Pictured at the Jackie Gleason Theater prior to the Billboard Latin Music Awards, from left, are Heineken USA brand manager Marime Riancho, Telemundo COO Alan Sokol, recording artist Elvis Crespo—who performed at the post-awards party, Telemundo VP of programming Emilce Elgarresta, and Heineken USA associate brand manager Ana Villodres.



Pictured at the Billboard Latin Music Awards, from left, are *Billboard* VP of sales Irwin Kornfeld, BMI senior VP Del Bryant, BMI president/CEO Frances Preston, *Billboard* editor in chief Timothy White, *Billboard* Miami/Latin America bureau chief Leila Cobo, and *Billboard* associate publisher/international Gene Smith.



Honoree Celine Dion also performed at the Billboard Latin Music Awards.



Jaci Velasquez performed at the Billboard Latin Music Awards, where she also won female pop album of the year.



HBC radio network executives at the awards included, from left, CFO Jeffrey T. Hinson, senior VP Jack Hobbs, COO Gary Stone, Miami GM Claudia Puig, CEO Mac Tichenor, and VP Jorge Placensia.



The songwriters panel, sponsored by ASCAP, featured, from left, Omar Valenzuela, Kike Santander, Abraham Quintanilla, ASCAP VP of Latin music Alexandra Lioutikoff, Maximo Aguire, Alejandro Jaen, and Adolfo Valenzuela.



The regional Mexican programming panel included, from left, HBC's J.D. Gonzalez, Musimex president Gilberto Moreno, HBC's Arnulfo Ramirez, moderator Ramiro Burr of the *San Antonio Express News*, *Billboard's* Leila Cobo, and KBUE/KBUA Los Angeles PD Pepe Garza.



Pictured at the retail panel, from left, are moderator Gustavo Fernandez of Delanuca, Hinsul Lazo of H.L. Distributors, Rosalie Bobe of CDnow, Madacy Latino VP Frederico Teran, Luis Silva of Freddie Records, Ritmo Latino president David Massry, Sony Discos VP of sales Jeff Young, and TransWorld Entertainment's Mark Woodard.



The landmark president's panel, which featured heads of U.S. Latin labels, included, from left, MuXXIc Latina managing director Marco Antonio Rubí, BMG US Latin managing director Adrian Posse, Warner Music Latina president George Zamora, Crescent Moon Records president Mauricio Abaroa, *Billboard* Miami/Latin America bureau chief and panel moderator Leila Cobo, Universal Music Latino president John Echevarria, EMI Latin president/CEO Jorge Pino, and Mock & Roll president Francisco Villanueva.



A conference highlight was Ricky Martin's one-on-one Q&A with *Billboard's* Leila Cobo, his first public interview in more than a year.



Maverick Musica recording artist Jorge Moreno performed with his band at the opening reception, which was sponsored by MTV Espanol, VH Uno, and Chambord.



BMI president/CEO Frances Preston presents producer/songwriter Emilio Estefan with the man of the year award during the Diabetes Research Institute's Hope & Harmony event at BillboardLive.



Pictured, from left, are Marc Anthony, Olga Tañón, and Luis Fonsi at the Billboard Latin Music Awards.



Rock band Los Rabanes, who recently released their new album, *Money Pa' Qué*, pose after their poolside performance with Crescent Moon Records president Mauricio Abaroa.

Billboard HOT LATIN TRACKS

MAY 25 2002

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1	1 Weeks At Number 1	
1	1	1	11	**QUITAME ESE HOMBRE** R.PEREZ (U.L.PRIETO)	**Pilar Montenegro** UNIVISION	1
2	2	2	11	**Y TU TE VAS** R.L.TOLEDO (F.DE VITA)	**Chayanne** SONY DISCOS	2
				GREATEST GAINER		
3	6	16	4	**TU Y YO** ESTEFANO (ESTEFANO,J.REYES)	**Thalia** EMI LATIN	3
4	4	5	11	**ME HUELE A SOLEDAD** A.JAEN (R.PEREZ,R.LIVI)	**MDO** SONY DISCOS	4
5	9	10	4	**ENTRA EN MI VIDA** A.BAQUERO (L.GARCIA,N.SCHAJRIS)	**Sin Bandera** SONY DISCOS	5
6	3	4	11	**SUERTE** S.MEBARAK R.,T.MITCHELL (S.MEBARAK R.,T.MITCHELL)	**Shakira** EPIC /SONY DISCOS	1
7	8	7	11	**EL PODER DE TUS MANOS** R.MUNOZ (L.PADILLA)	**Intocable** EMI LATIN	7
8	12	8	11	**NECESIDAD** REY NERRID (ESTEFANO)	**Alexandre Pires** ARIOLA /BMG LATIN	5
9	14	14	4	**YO QUERIA** K.SANTANDER,D.BETANCOURT (T.COTUGNO,S.GIACOBBE)	**Cristian** ARIOLA /BMG LATIN	6
10	10	12	11	**USTED SE ME LLEVO LA VIDA** REY NERRID (ESTEFANO,D.POVEDA)	**Alexandre Pires** ARIOLA /BMG LATIN	5
11	7	6	11	**HAY OTRA EN TU LUGAR** R.PEREZ (R.PEREZ,A.POSSE,C.SALAZAR)	**Pablo Montero** RCA /BMG LATIN	5
12	16	15	4	**DEL OTRO LADO DEL PORTON** R.AYALA,F.MARTINEZ (F.MARTINEZ)	**Ramon Ayala Y Sus Bravos Del Norte** FREDDIE	12
13	11	13	4	**POR ESE HOMBRE** E.ARROYO,L.F.COLUMNA (R.GALAN,L.GALAN)	**Brenda K. Starr Con Tito Nieves & Victor Manuelle** SONY DISCOS	11
14	5	3	11	**ESCAPAR** S.MORALES,E.IGLESIAS,L.MENDEZ (E.IGLESIAS,S.MORALES,K.SHOGUARDI,D.SIEGEL,C.GARCIA ALONSO)	**Enrique Iglesias** INTERSCOPE /UNIVERSAL LATINO	2
15	15	11	11	**MANANTIAL DE LLANTO** J.SEBASTIAN (J.SEBASTIAN)	**Joan Sebastian** MUSART /BALBOA	4
16	13	17	4	**FLOR SIN RETONO** C.ZAA,M.SALCEDO (R.FUENTES GASSON)	**Charlie Zaa** SONOLUX /SONY DISCOS	1
17	22	27	4	**SI TU TE VAS** D.RUBIN (G.RUBIN,C.YIE)	**Paulina Rubio** UNIVERSAL LATINO	17
18	17	9	11	**QUISIERA PODER OLVIDARME DE TI** R.PEREZ (R.PEREZ,M.PORTMANN)	**Luis Fonsi** UNIVERSAL LATINO	3
19	20	18	4	**LUNA NUEVA** E.ESTEFAN JR.,S.KRYS (C.VIVES,M.MAIBERA)	**Carlos Vives** EMI LATIN	1
20	19	22	4	**QUE EL RITMO NO PARE** J.REYES (ESTEFANO,J.REYES)	**Patricia Manterola** ARIOLA /BMG LATIN	19
21	33	—	2	**A DIOS LE PIDO** © SANTADILALLA,JUANES (JUANES)	**Juanes** SURCO /UNIVERSAL LATINO	21
22	21	28	7	**AL QUE ME SIGA** L.MIGUEL (M.ALEJANDRO)	**Luis Miguel** WARNER LATINA	21
23	31	24	4	**COMO PUDISTE** O.VALENZUELA (D.LIZARRAGA,D.VALENZUELA,J.J.LIZARRAGA)	**Banda El Recodo** FONOVISA	5
24	25	—	2	**YO PUEDO HACER** B.SILVETTI (R.MONTANER,M.FLORES)	**Ricardo Montaner** WARNER LATINA	24
25	39	40	3	**MUJER CON PANTALONES** E.ESTEFAN JR.,J.SOMEILLAN (E.ESTEFAN JR.,N.TOVAR)	**Carlos Ponce** EMI LATIN	21
26	18	25	4	**MI BOMBON** C.MERCHAN,CABAS (CABAS)	**Cabas** EMI LATIN	19
27	30	33	3	**JURO POR DIOS** A.VALENZUELA,D.VALENZUELA (J.ZAZUETA)	**Banda Tierra Blanca** LA SIERRA	27
28	24	21	5	**TE QUIERO IGUAL QUE AYER** M.DE LEON (W.CASTILLO)	**Monchy & Alexandra** J&N /SONY DISCOS	21
29	28	34	3	**SI TU NO VUELVES** K.CAMPOS (FATO)	**Alejandro Fernandez** SONY DISCOS	27
30	27	32	3	**HASTA QUE VUELVAS CONMIGO** M.ANTHONY,J.A.GONZALEZ (G.MARCO,M.ANTHONY)	**Marc Anthony** COLUMBIA /SONY DISCOS	21
31	32	26	4	**SUFRIENDO A SOLAS** F.RIVERA (J.A.FERRUSQUILLA)	**Lupillo Rivera** SONY DISCOS	7
32	23	23	4	**COMO DECIRTE NO** L.ROMERO,F.DE VITA,A."CUCO" PENA (F.DE VITA)	**Franco De Vita** UNIVERSAL LATINO	23
33	29	20	4	**APRENDIZ** H.GATICA (A.SANZ)	**Alejandro Sanz** WARNER LATINA	13
34	46	49	3	**LA NEGRA TIENE TUMBAO** S.GEORGE (F.OSORIO,S.GEORGE)	**Celia Cruz** SONY DISCOS	32
35	43	35	3	**MAS ALTO QUE LAS AGUILAS** PAGUILAR (J.SEBASTIAN)	**Pepe Aguilar** MUSART /BALBOA	24
36	41	38	3	**DEJATE QUERER** G.FELIX (M.QUINTERO LARA)	**Los Tacanes De Tijuana** UNIVERSAL LATINO	25
37	35	39	3	**MITAD Y MITAD** J.M.ELIZONDO,M.A.ZAPATA (M.A.PEREZ)	**Pesada** WEAMEX /WARNER LATINA	35
38	37	43	3	**COMO DUELE** L.MIGUEL,A.MANZANERO)	**Luis Miguel** WARNER LATINA	1
39	42	45	3	**SOMOS MAS AMERICANOS** LOS TIGRES DEL NORTE (E.VALENCIA)	**Los Tigres Del Norte** FONOVISA	39
				HOT SHOT DEBUT		
40	NEW		1	**TE QUIERO MAS QUE AYER** L.ARAMBULA (W.CASTILLO)	**Arsenio Arambula Con Paloma** DISA	40
41	44	42	3	**NUESTRO AMOR** F.J.BARRAZA (F.J.BARRAZA)	**Pancho Barraza** MUSART /BALBOA	41
42	40	37	3	**NO SE VIVIR** E.MARTINEZ (J.M.FIGUEROA)	**Jose Manuel Figueroa** UNIVERSAL LATINO	42
43	47	—	2	**AY AMOR** J.G.DEGOLLADO,S.DEGOLLADO (A.SAUNAS)	**Control** EMI LATIN	43
44	NEW		1	**...QUE TE QUIERO** J.C.FERNANDEZ (RABITO)	**Rabito** FONOVISA	44
45	NEW		1	**TODOS TENEMOS UN AMOR** A.STIVEL (G.NOVELLI,S.A.CIONCI)	**La Mosca Tse Tse** EMI LATIN	45
46	36	37	12	**PARA ESTAR A MANO** EL COYOTE Y SU BANDA TIERRA SANTA (J.M.ESPINOZA)	**El Coyote Y Su Banda Tierra Santa** EMI LATIN	34
47	40	41	11	**AY! BUENO** E.ESTEFAN JR.,R.GAITAN,A.GAITAN,J.M.VELAZQUEZ (E.ESTEFAN,JR.,N.TOVAR,R.GAITAN,A.GAITAN)	**Fernando Villalona Featuring Jon Secada** LATINO /SONY DISCOS	24
48	NEW		1	**ESCUCHA MI AMOR** A.LITCHTENBERGER JR. (S.ROBLES)	**Los Palominos** FONOVISA	44
49	48	46	3	**QUE LEVANTE LA MANO** I.RODRIGUEZ (A.VEZZANI)	**Los Angeles De Charly** FONOVISA	46
50	50	—	2	**MAYONESA** A.CASAS,E.BRITO,J.C.CASARES (A.CASAS,E.BRITO,J.C.CASARES)	**Chocolate** MELODY /FONOVISA	42

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 94 stations (33 Latin Pop, 16 Tropical/Salsa, 56 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from this chart after 28 weeks. ▪Videoclip available. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST	PEAK POSITION
1	1	**Y TU TE VAS** SONY DISCOS	CHAYANNE	1
2	3	**QUITAME ESE HOMBRE** UNIVISION	PILAR MONTENEGRO	1
3	5	**ENTRA EN MI VIDA** SONY DISCOS	SIN BANDERA	3
4	3	**ME HUELE A SOLEDAD** SONY DISCOS	MDO	3
5	5	**NECESIDAD** ARIOLA /BMG LATIN	ALEXANDRE PIRES	5
6	3	**SUERTE** EPIC /SONY DISCOS	SHAKIRA	1
7	10	**YO QUERIA** ARIOLA /BMG LATIN	CRISTIAN	7
8	3	**USTED SE ME LLEVO LA VIDA** ARIOLA /BMG LATIN	ALEXANDRE PIRES	3
9	5	**HAY OTRA EN TU LUGAR** RCA /BMG LATIN	PABLO MONTERO	5
10	13	**TU Y YO** EMI LATIN	THALIA	10
11	5	**ESCAPAR** INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS	2
12	14	**SI TU TE VAS** UNIVERSAL LATINO	PAULINA RUBIO	12
13	11	**QUISIERA PODER OLVIDARME DE TI** UNIVERSAL LATINO	LUIS FONSI	3
14	16	**FLOR SIN RETONO** SONOLUX /SONY DISCOS	CHARLIE ZAA	14
15	12	**AL QUE ME SIGA** WARNER LATINA	LUIS MIGUEL	15
16	19	**YO PUEDO HACER** WARNER LATINA	RICARDO MONTANER	16
17	25	**A DIOS LE PIDO** SURCO /UNIVERSAL LATINO	JUANES	17
18	28	**MUJER CON PANTALONES** EMI LATIN	CARLOS PONCE	18
19	15	**COMO DECIRTE NO** UNIVERSAL LATINO	FRANCO DE VITA	15
20	18	**LUNA NUEVA** EMI LATIN	CARLOS VIVES	18
21	17	**QUE EL RITMO NO PARE** ARIOLA /BMG LATIN	PATRICIA MANTEROLA	17
22	23	**SI TU NO VUELVES** SONY DISCOS	ALEJANDRO FERNANDEZ	22
23	20	**APRENDIZ** WARNER LATINA	ALEJANDRO SANZ	20
24	21	**MANANTIAL DE LLANTO** MUSART /BALBOA	JOAN SEBASTIAN	21
25	23	**COMO DUELE** WARNER LATINA	LUIS MIGUEL	23
26	29	**...QUE TE QUIERO** FONOVISA	RABITO	29
27	26	**TODOS TENEMOS UN AMOR** EMI LATIN	LA MOSCA TSE TSE	26
28	30	**A NEW DAY HAS COME** EPIC	CELINE DION	28
29	—	**MAYONESA** MELODY /FONOVISA	CHOCOLATE	29
30	39	**MI BOMBON** EMI LATIN	CABAS	30
31	27	**LLOVIENDO ESTRELLAS** ARIOLA /BMG LATIN	CRISTIAN	27
32	32	**TE AWSO, TE ANUNCIO (TANGO)** EPIC /SONY DISCOS	SHAKIRA	32
33	33	**POR ESE HOMBRE** SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	33
34	31	**DIME** UNIVISION	JAIME CAMIL	31
35	28	**TE VINE A BUSCAR** NETWORK /WARNER LATINA	YOLANDITA MONGE	28
36	35	**LA PLAYA** SONY DISCOS	LA OREJA DE VAN GOGH	35
—	—	**MAS ALTO QUE LAS AGUILAS** MUSART /BALBOA	PEPE AGUILAR	34
—	—	**TE DEJO MADRID** EPIC /SONY DISCOS	SHAKIRA	34
—	—	**EVERYBODY** CRESCENT MOON /SONY DISCOS	LOS RABANES	36
—	36	**Y VOLVERE** ARIOLA /BMG LATIN	JOSE LUIS RODRIGUEZ	36

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST	PEAK POSITION
1	1	**POR ESE HOMBRE** SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	1
2	2	**Y TU TE VAS** SONY DISCOS	CHAYANNE	2
3	5	**HASTA QUE VUELVAS CONMIGO** COLUMBIA /SONY DISCOS	MARC ANTHONY	3
4	3	**TE QUIERO IGUAL QUE AYER** J&N /SONY DISCOS	MONCHY & ALEXANDRA	3
5	4	**LA AGARRO BAJANDO** SONY DISCOS	GILBERTO SANTA ROSA	4
6	11	**LA NEGRA TIENE TUMBAO** SONY DISCOS	CELIA CRUZ	6
7	8	**QUITAME ESE HOMBRE** UNIVISION	PILAR MONTENEGRO	7
8	7	**MI BOMBON** EMI LATIN	CABAS	7
9	8	**AY! BUENO** LATINO /SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA	8
10	6	**VETE Y OLE** RCC	SERGIO VARGAS	6
11	12	**ME HUELE A SOLEDAD** SONY DISCOS	MDO	11
12	14	**POR TU PLACER** WEACARIBE /WARNER LATINA	FRANKIE NEGRON	12
13	15	**ENTRA EN MI VIDA** SONY DISCOS	SIN BANDERA	13
14	20	**CELOS** COLUMBIA /SONY DISCOS	MARC ANTHONY	14
15	13	**MIL ROSAS** RMM /UNIVERSAL LATINO	MICHAEL STUART	13
16	10	**PENA DE AMOR** J&N /SONY DISCOS	PUERTO RICAN POWER	10
17	23	**MI PRINCESA** RMM /UNIVERSAL LATINO	MICHAEL STUART	17
18	26	**ENAMORAR** PALITOS /SONY DISCOS	RAFY BURGOS "EL CUPIDO"	18
19	18	**ME TIENE LOCO** J&N /SONY DISCOS	PUERTO RICAN POWER	10
20	21	**A NEW DAY HAS COME** EPIC	CELINE DION	20
21	37	**CUANDO FALTAS TU** J&N /SONY DISCOS	PUERTO RICAN POWER	21
22	16	**QUE EL RITMO NO PARE** ARIOLA /BMG LATIN	PATRICIA MANTEROLA	16
23	17	**...QUE TE QUIERO** FONOVISA	RABITO	17
24	—	**TODOS TENEMOS UN AMOR** EMI LATIN	LA MOSCA TSE TSE	24
25	28	**YO PUEDO HACER** WARNER LATINA	RICARDO MONTANER	25
26	18	**DICES QUE TE VAS** WEACARIBE /WARNER LATINA	CHARLIE CRUZ	18
27	25	**A DIOS LE PIDO** SURCO /UNIVERSAL LATINO	JUANES	25
28	22	**TU Y YO** EMI LATIN	THALIA	22
29	27	**SI TU TE VAS** UNIVERSAL LATINO	PAULINA RUBIO	27
30	—	**MAL ACOSTUMBRADO** LATINO /SONY DISCOS	FERNANDO VILLALONA	30
31	34	**DRINGO MUERE DE DOLOR** HDERS	EL GRINGO DE LA BACHATA	31
32	23	**ESCAPAR** INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS	2
33	35	**LUNA NUEVA** EMI LATIN	CARLOS VIVES	18
34	20	**AL QUE ME SIGA** WARNER LATINA	LUIS MIGUEL	15
35	34	**FLOR SIN RETONO** SONOLUX /SONY DISCOS	CHARLIE ZAA	14
36	—	**HOMBRE** WEA MEX /WARNER LATINA	LALEY	36
—	37	**EVERYBODY** CRESCENT MOON /SONY DISCOS	LOS RABANES	36
38	33	**AQUI CONMIGO** SONY DISCOS	ANDY ANDY	33
—	35	**TE DEJO MADRID** EPIC /SONY DISCOS	SHAKIRA	34
—	36	**TREPANDO PAREDES** LATINUM	WILLY CHIRINO	36

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST	PEAK POSITION
1	1	**QUITAME ESE HOMBRE** UNIVISION	PILAR MONTENEGRO	1
2	2	**EL PODER DE TUS MANOS** EMI LATIN	INTOCABLE	2
3	3	**DEL OTRO LADO DEL PORTON** FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	3
4	4	**NO ME CONOCES AUN** DISA	PALOMO	4
5	7	**COMO PUDISTE** FONOVISA	BANDA EL RECODO	5
6	8	**JURO POR DIOS** LA SIERRA	BANDA TIERRA BLANCA	6
7	5	**ESTAS QUE TE PELAS** EMI LATIN	INTOCABLE	2
8	8	**SUFRIENDO A SOLAS** SONY DISCOS	LUPILLO RIVERA	7
9	11	**MITAD Y MITAD** WEAMEX /WARNER LATINA	PESADO	9
10	12	**DEJATE QUERER** UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	10
11	10	**MANANTIAL DE LLANTO** MUSART /BALBOA	JOAN SEBASTIAN	11
12	13	**SOMOS MAS AMERICANOS** FONOVISA	LOS TIGRES DEL NORTE	12
13	22	**TE QUIERO MAS QUE AYER** DISA	ARSENIO ARAMBULA CON PALOMA	13
14	10	**EN LA MISMA CAMA** DISA	FEDERACION	10
15	21	**TU Y YO** EMI LATIN	THALIA	15
16	9	**PARA ESTAR A MANO** EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	9
17	25	**NUESTRO AMOR** MUSART /BALBOA	PANCHO BARRAZA	17
18	24	**NO SE VIVIR** UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	18
19	16	**AY AMOR** EMI LATIN	CONTROL	16
20	73	**ESCUCHA MI AMOR** FONOVISA	LOS PALOMINOS	20
21	20	**CADA DIA MAS** DISCOS ARAUJO /SONY DISCOS	LOS CANELOS DE DURANGO	20
22	17	**QUE LEVANTE LA MANO** FONOVISA	LOS ANGELES DE CHARLY	17
23	34	**POR EL AMOR A MI MADRE** DISA	LOS ANGELES AZULES	34
24	29	**NOS FALTO** DISA	PALOMO	24
25	15	**TE QUEDO GRANDE LA YEGUA** UNIVERSAL LATINO	ALICIA VILLARREAL	15
—	—	**TE REGALO LA LLUVIA** FONOVISA	ANA BARBARA	34
28	28	**EL CARA DE CHANGO** EMI LATIN	LOS ORIGINALES DE SAN JUAN	28
26	26	**DE QUE SIRVIO** UNIVISION	IMAN	26
14	14	**QUE EL CUCUY NO PARE** ARIOLA /BMG LATIN	PATRICIA MANTEROLA	14
30	18	**UJULE** FONOVISA	LOS HURACANES DEL NORTE	18
31	30	**DESDE QUE NO ESTAS AQUI** EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS	30
32	31	**TRAGOS AMARGOS** FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	31
33	33	**AQUEL AMOR** FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA	33
27	27	**NO ME MORIRE** DISCOS CUNE	RODOLFO MARTINEZ	27
31	31	**PEQUENA AMANTE** DISA	EL PODER DEL NORTE	31
39	39	**YA ESTOY AQUI** SONY DISCOS	CESAR ACEVEDO Y EL RANCHERITO	39
37	37	**EL CAPADO** RCA /BMG LATIN	LOS RAZOS DE RAIGAMIENTO Y REYNALDO	37
40	—	**MENTIRAS** FONOVISA	AVIRMA	40
35	35	**AHORA QUE HASO SIN TI** FREDDIE	JIMMY GONZALEZ Y EL GRUPO MAZZ	35
40	—	**TU FORMA DE SER CUMBIA** DISA	ALBERTO Y [illegible]	40

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.

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LATIN MUSIC AWARDS 2002



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la ley



lupillo rivera



celia cruz



banda el recodo



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jaci velásquez



cristian



olga tañón



conjunto primavera



limi-t 21

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Billboard® TOP LATIN ALBUMS™

Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			NUMBER 1	2 Weeks At Number 1	
1	2	2	**CHAYANNE** ○ SONY DISCOS 84057 (10.98 EQ/10.98)	Grandes Exitos	1
2	4	4	**VICENTE FERNANDEZ** SONY DISCOS 84082 (10.98 EQ/15.98)	Historia De Un Idolo Vol. 2	2
3	1	1	**INTOCABLE** EMI LATIN 37745 (8.98/15.98)	Suenos	1
4	7	8	**MARC ANTHONY** ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
			HOT SHOT DEBUT		
5			**LOS TEMERARIOS** DISA 7224 (8.98 13.98)	Historia Musical	5
			GREATEST GAINER		
6	11	12	**VARIOUS ARTISTS** DISA 727023 (13.98 CD)	Serenata A Mi Madre	6
7	8	10	**PILAR MONTENEGRO** UNIVISION 310035 (8.98/13.98)	Desahogo	7
8	3	3	**LOS RAZOS DE SACRAMENTO Y REYNALDO** RCA 82684/BMG LATIN (7.98/11.98)	Corazon De Perico	3
9	5	6	**VARIOUS ARTISTS** DISA 727015 (8.98/13.98)	Los 30 Cumbias Mas Pegadas	1
10	12	16	**CHARLIE ZAA** △ SONOLUX 84540/SONY DISCOS (8.98 EQ/16.98)	De Un Solo Sentimiento	3
11	6	5	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1045 (8.98/14.98)	El Numero 100	5
12	9	7	**ALEXANDRE PIRES** △ ARIOLA 87983/BMG LATIN (14.98 CD)	Alexandre Pires	3
13	10	9	**LOS ANGELES AZULES** DISA 727022 (8.98 13.98)	Alas Al Mundo	6
14	13	15	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** ● EMI LATIN 29745 (8.98/14.98)	Shhh!	1
15	14	11	**ALEJANDRO SANZ** △ WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged	1
16	23	28	**JOAN SEBASTIAN** △ MUSART 2524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
17	15	13	**VARIOUS ARTISTS** UNIVISION 310051 (8.98 13.98)	20 Inmortales Pegaditas	10
18	21	21	**VICENTE FERNANDEZ** △² SONY DISCOS 84105 (10.98 EQ/16.98)	Historia De Un Idolo Vol. 1	1
19	20	14	**JOAN SEBASTIAN & MARCO ANTONIO SOLIS** MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14
20	18	22	**PAULINA RUBIO** ● UNIVERSAL LATINO 543319 (10.98 16.98)	Paulina	1
21	24	24	**LUIS MIGUEL** △² WARNER LATINA 41572 (13.98/17.98)	Mis Romances	2
22	22	17	**LUIS FONSI** ○ UNIVERSAL LATINO 017020 (10.98/16.98)	Amor Secreto	1
23	16	18	**ALICIA VILLARREAL** △ UNIVERSAL LATINO 014024 (8.98/13.98)	Soy Lo Prohibido	3
24	19	—	**LUPILLO RIVERA & JUAN RIVERA** CINTAS ACUARIO 84906/SONY DISCOS (8.98 EQ/12.98)	Los Hermanos Mas Buscados	19
			PACESETTER		
25	60	67	**JOAN SEBASTIAN** MUSART 2511/BALBOA (9.98/13.98)	Lo Dijo El Corazon	7
26	17	19	**LOS TUCANES DE TIJUANA** ○ UNIVERSAL LATINO 017043 (8.98/13.98)	Las Romanticas De Los Tucanes De Tijuana	2
27	30	25	**SIN BANDERA** SONY DISCOS 84808 (10.98 EQ CD)	Sin Bandera	25
28	47	50	**ROCIO DURCAL** LIDERES 950082 (13.98 CD)	Todo Exitos De Rocio Durcal	28
29	39	31	**PABLO MONTERO** RCA 81907/BMG LATIN (7.98/13.98)	Pidemelo Todo	17
30	25	29	**LAURA PAUSINI** ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
31	27	27	**LOS TERRICOLAS** DISA 726903 (12.98/17.98)	En Concierto	27
32	45	40	**CARLOS VIVES** EMI LATIN 35858 (8.98/15.98)	Dejame Entrar	2
33	33	33	**MONCHY & ALEXANDRA** J&N 84839/SONY DISCOS (10.98 EQ/13.98)	Confesiones	8
34	32	44	**LUPILLO RIVERA** △ SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas	3
35	26	20	**CONTROL** EMI LATIN 36731 (8.98/13.98)	Todo Bajo Control	10
36	43	37	**VARIOUS ARTISTS** WARNER LATINA 45276 (10.98 CD)	Billboard Latin Music Awards 2002	36
37	29	42	**MELODY** SONY DISCOS 84668 (8.98 EQ/13.98)	De Pata Negra	29
38	31	37	**LOS ANGELES AZULES** DISA 727014 (8.98/13.98)	Historia Musical	2
39	41	43	**BRENDA K. STARR** SONY DISCOS 84710 (8.98 EQ/14.98)	Temptation	28
40	28	34	**LOS TEMERARIOS** FONOVISA 6129 (8.98/12.98)	Baladas Rancheras	3
41	34	35	**EL PODER DEL NORTE** DISA 727018 (8.98/13.98)	El Autentiko Y Unico En Vivo	7
42	57	48	**FRANCO DE VITA** UNIVERSAL LATINO 016772 (10.98 CD)	Segundas Partes Tambien Son Buenas	29
43	40	39	**LOS BUKIS** FONOVISA 8198 (8.98/12.98)	Greatest Hits	39
44	44	41	**PALOMO** DISA 720032 (8.98/10.98)	Fuerza Musical	9
45	37	47	**LOS INVASORES DE NUEVO LEON** EMI LATIN 34432 (12.98 CD)	20 Exitos	37
46	35	30	**LOS RIELEROS DEL NORTE** FONOVISA 84202 (8.98 12.98)	Los Mejores Exitos	30
47	53	56	**LUPILLO RIVERA** ● SONY DISCOS 84778 (8.98 EQ/13.98)	Despreciado	1
48	42	36	**LALEY** ○ WEA ROCK 40948/WARNER LATINA (10.98/16.98)	MTV Unplugged	13
49	36	23	**CARLOS PONCE** EMI LATIN 32424 (10.98/16.98)	Ponce	23
50	38	61	**LOS RAZOS DE SACRAMENTO Y REYNALDO** LIDERES 950215 (7.98/12.98)	Y Sigue La Parranda Con Norteno Y Banda	38
51	50	52	**SUSANA BACA** LUAKA BOP 11940/VIRGIN (16.98 CD)	Espiritu Vivo	50
52	48	53	**CHUY VEGA** UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21
53	49	45	**LUPILLO RIVERA** ○ SONY DISCOS 84773 (7.98 EQ/13.98)	Sold Out At The Universal Amphitheatre, Vol. 2	8
54	46	38	**GRUPO BRYNDIS** DISA 727012 (8.98/13.98)	Historia Musical Romantica	1
55			**MARCO ANTONIO SOLIS** ● FONOVISA 0527 (10.98/16.98)	Mas De Mi Alma	1
56	51	58	**LOS RAZOS DE SACRAMENTO Y REYNALDO** ARIOLA 88206/BMG LATIN (8.98/12.98)	Con El Polvo Hasta La Muerte	23
57	74	69	**ALEJANDRO FERNANDEZ** △ SONY DISCOS 84627 (10.98 EQ/16.98)	Orígenes	2
58	65	59	**RAMON AYALA Y SUS BRAVOS DEL NORTE** △ FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
59	54	49	**JOSE ALFREDO JIMENEZ** ARIOLA 78005/BMG LATIN (10.98 CD)	Los 100 Clasicos Vol. 1	27
60	63	68	**LOS TIGRES DEL NORTE** FONOVISA 8145 (8.98/12.98)	Uniendo Fronteras	1
61	56	46	**LOS TIGRILLOS** WEAMEX 4473/WARNER LATINA (8.98/13.98)	Bailame	23
62	64	73	**JOSE ALFREDO JIMENEZ** ARIOLA 78006/BMG LATIN (10.98 CD)	Los 100 Clasicos Vol. 2	39
63	55	62	**LOS ORIGINALES DE SAN JUAN** ○ EMI LATIN 33330 (8.98/12.98)	Recado De Mi Madre	9
64	68	75	**CELIA CRUZ** SONY DISCOS 84518 (10.98 EQ/16.98)	La Negra Tiene Tumbao	64
65			**VARIOUS ARTISTS** FONOVISA 8198 (8.98/12.98)	Los No. 1	65
66	52	51	**PESADO** ○ WEAMEX 43774/WARNER LATINA (13.98 CD)	Pesado Presente Futuro	13
67			**VARIOUS ARTISTS** FONOVISA 8218 (8.98/12.98)	Si Se Puede	67
68	72	66	**LOS ANGELES DE CHARLY** FONOVISA 6154 (8.98/12.98)	Te Voy A Enamorar	1
69	61	26	**MDO** SONY DISCOS 84543 (14.98 EQ CD)	Greatest Hits: 5th Anniversary Edition	26
70	70	—	**PANCHO BARRAZA** MUSART 2487/BALBOA (8.98/12.98)	Hombre Enamorado	56
71	59	—	**LOS CAMINANTES** SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	46
72			**CRISTIAN** △ ARIOLA 85324/BMG LATIN (10.98/15.98)	Azul	2
73	58	55	**PATRICIA MANTEROLA** ARIOLA 81838/BMG LATIN (13.98 CD)	Que El Ritmo No Pare	41
74	73	63	**VARIOUS ARTISTS** J&N 84662/SONY DISCOS (10.98 EQ/16.98)	Bachatahits 2002	18
75	62	65	**LUPILLO RIVERA** ○ SONY DISCOS 84772 (7.98 EQ/13.98)	Sold Out At The Universal Amphitheatre, Vol. 1	17

LATIN POP ALBUMS

1	CHAYANNE	GRANDES EXITOS (SONY DISCOS)
2	PILAR MONTENEGRO	DESAHOGO (UNIVISION)
3	CHARLIE ZAA	DE UN SOLO SENTIMIENTO (SONOLUX /SONY DISCOS)
4	ALEXANDRE PIRES	ALEXANDRE PIRES (ARIOLA /BMG LATIN)
5	A.B. QUINTANILLA Y LOS KUMBIA KINGS	SHHH! (EMI LATIN)
6	ALEJANDRO SANZ	MTV UNPLUGGED (WARNER LATINA)
7	PAULINA RUBIO	PAULINA (UNIVERSAL LATINO)
8	LUIS MIGUEL	MIS ROMANCES (WARNER LATINA)
9	LUIS FONSI	AMOR SECRETO (UNIVERSAL LATINO)
10	SIN BANDERA	SIN BANDERA (SONY DISCOS)
11	ROCIO DURCAL	TODO EXITOS DE ROCIO DURCAL (LIDERES)
12	PABLO MONTERO	PIDEMELO TODO (RCA /BMG LATIN)
13	LAURA PAUSINI	LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)
14	LOS TERRICOLAS	EN CONCIERTO (DISA)
15	VARIOUS ARTISTS	9%LBOARD LATIN MUSIC AWARDS 2002 (WARNER LATINA)
16	MELODY	DE PATA NEGRA (SONY DISCOS)
17	FRANCO DE VITA	SEGUNDAS PARTES TAMBIEN SON BUENAS (UNIVERSAL LATINO)
18	LALEY	MTV UNPLUGGED (WEA ROCK /WARNER LATINA)
19	CARLOS PONCE	PONCE (EMI LATIN)
20	SUSANA BACA	ESPIRITU VIVO (LUAKA BOP /VIRGIN)

TROPICAL/SALSA ALBUMS

1	MARC ANTHONY	LIBRE (COLUMBIA /SONY DISCOS)
2	CARLOS VIVES	DEJAME ENTRAR (EMI LATIN)
3	MONCHY & ALEXANDRA	CONFESIONES (J&N /SONY DISCOS)
4	BRENDA K. STARR	TEMPTATION (SONY DISCOS)
5	CELIA CRUZ	LA NEGRA TIENE TUMBAO (SONY DISCOS)
6	VARIOUS ARTISTS	BACHATAHITS 2002 (J&N /SONY DISCOS)
7	VARIOUS ARTISTS	LATIN GROOVE (PUTUMAYO)
8	COMPAY SEGUNDO	DUETS (WARNER LATINA)
9	GILBERTO SANTA ROSA	INTENSO (SONY DISCOS)
10	MICHAEL STUART	MICHAEL STUART (RMM /UNIVERSAL LATINO)
11	OLGA TANON	YO POR TI (WARNER LATINA)
12	VARIOUS ARTISTS	BACHATA PREMIUM 2002 (J&N /SONY DISCOS)
13	TITO ROJAS	QUIERO LLEGAR A CASA (M.P.)
14	VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2002 (ROCK & ROLL /LIDERES)
15	VARIOUS ARTISTS	BACHATAHITS 2001 (J&N /SONY DISCOS)
16	VARIOUS ARTISTS	SALSA HITS (J&N /SONY DISCOS)
17	FULANITO	AMERICANIZAO (CUTTING)
18	VARIOUS ARTISTS	MERENGUE HITS (J&N /SONY DISCOS)
19	JUAN LUIS GUERRA 440	COLECCION ROMANTICA (KAREN /UNIVERSAL LATINO)
20	VARIOUS ARTISTS	PEOPLE EN ESPANOL LO MAS CALIENTE DE LA MUSICA TROPICAL (WARNER LATINA)

REGIONAL MEXICAN ALBUMS

1	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
2	INTOCABLE	SUENOS (EMI LATIN)
3	LOS TEMERARIOS	HISTORIA MUSICAL (DISA)
4	VARIOUS ARTISTS	SERENATA A MI MADRE (DISA)
5	LOS RAZOS DE SACRAMENTO Y REYNALDO	CORAZON DE PERICO (RCA /BMG LATIN)
6	VARIOUS ARTISTS	LAS 30 CUMBIAS MAS PEGADAS (DISA)
7	RAMON AYALA Y SUS BRAVOS DEL NORTE	EL NUMERO 100 (FREDDIE)
8	LOS ANGELES AZULES	ALAS AL MUNDO (DISA)
9	JOAN SEBASTIAN	EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART /BALBOA)
10	VARIOUS ARTISTS	20 INMORTALES PEGADITAS (UNIVISION)
11	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
12	JOAN SEBASTIAN & MARCO ANTONIO SOLIS	LOS GRANDES (MUSART /BALBOA)
13	ALICIA VILLAREAL	SOY LO PROHIBIDO (UNIVERSAL LATINO)
14	LUPILLO RIVERA & JUAN RIVERA	LOS HERMANOS MAS BUSCADOS (CINTAS ACUARIO /SONY DISCOS)
15	JOAN SEBASTIAN	LO DIJO EL CORAZON (MUSART /BALBOA)
16	LOS TUCANES DE TIJUANA	LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
17	LUPILLO RIVERA	SUFRIENDO A SOLAS (SONY DISCOS)
18	CONTROL	TODO BAJO CONTROL (EMI LATIN)
19	LOS ANGELES AZULES	HISTORIA MUSICAL (DISA)
20	LOS TEMERARIOS	BALADAS RANCHERAS (FONOVISA)

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 100,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ◆ indicates past or present Heatseeker sits. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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Telemundo on their most

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TELEMUNDO

RIAA Latin Certifications For April

Following are the April Recording Industry Assn. of America certifications of Latin album shipments:

MULTI-PLATINUM ALBUMS

Ottmar Liebert, *Nouveau Flamenco*, Higher Octave, 1.4 million.

Paulina Rubio, *Paulina*, Universal Music Latino, 800,000.

Ottmar Liebert, *Borrasca*, Higher Octave, 400,000.

PLATINUM ALBUMS (200,000 units)

Ricardo Montaner, *Suenos Repetido*, Warner Music Latina, his first.

Charlie Zaa, *De un Solo Sentimiento*, Sony Discos, his second.

Gilberto Santa Rosa, *En Vivo Desde el Carnegie Hall*, Sony Discos, his fourth.

Gilberto Santa Rosa, *Nace Aqui*, Sony Discos, his fifth.

Gilberto Santa Rosa, *Perspectiva*, Sony Discos, his sixth.

Ottmar Liebert, *Nouveau Flamenco*, Higher Octave, his seventh.

Ottmar Liebert, *Borrasca*, Higher Octave, his eighth.

Ottmar Liebert, *Poets & Angels*, Higher Octave, his ninth.

GOLD ALBUMS (100,000 units)

Various artists, *No. 1: Un Ano de Exitos*, Warner Music Latina.

Ricardo Montaner, *Es Asi*, Warner Music Latina, his third.

Gilberto Santa Rosa, *De Corazon*, Sony Discos, his 10th.

Gilberto Santa Rosa, *Escencia*, Sony Discos, his 11th.

Gilberto Santa Rosa, *En Vivo Desde el Carnegie Hall*, Sony Discos, his 12th.

Gilberto Santa Rosa, *De Cara al Viento*, Sony Discos, his 13th.

Gilberto Santa Rosa, *Nace Aqui*, Sony Discos, his 14th.

Gilberto Santa Rosa, *A Dos Tiempos de un Tiempo*, Sony Discos, his 15th.

Gilberto Santa Rosa, *Perspectiva*, Sony Discos, his 16th.

Gilberto Santa Rosa, *Punto de Vista*, Sony Discos, his 17th.

Chayanne, *Grandes Exitos*, Sony Discos, his second.

Lupillo Rivera, *Sold Out at the Universal Amphitheatre, Vol. 1*, Sony Discos, his sixth.

Lupillo Rivera, *Sold Out at the Universal Amphitheatre, Vol. 2*, Sony Discos, his seventh.

Ottmar Liebert, *Nouveau Flamenco*, Higher Octave, his 11th.

Ottmar Liebert, *Borrasca*, Higher Octave, his 12th.

Ottmar Liebert, *Poets & Angels*, Higher Octave, his 13th.

Ottmar Liebert, *Nouveau Flamenco: 1990-2000 Tenth Anniversary*, Higher Octave, his 14th.



Completely Legitimate. After a lengthy stint with BMG, tropical Dominican band Ilegales—known for its blend of merengue and rap—has signed a long-term contract with EMI Latin. Pictured, from left, are EMI Latin A&R director Iosvany Castillo, Ilegales founder Vladimir Dotel, and EMI Latin president/CEO Jorge Pino.



Jazz Notes™



by Steven Graybow

CAN-AM: Only within the far-reaching boundaries of jazz could the members of a working ensemble live in different geographic locations, converge at a recording studio, and lay down tracks for an entire album in less than two days. Such is the case with **Metalwood**, the Canadian/American aggregate whose fourth date, The Recline (Telarc), gets its U.S. release May 28.



METALWOOD

While the members of Metalwood live miles away from one another—fretless bassist **Chris Tarry** and trumpeter/keyboard player **Brad Turner** in Vancouver, saxophonist **Mike Murley** in Toronto, and drummer **Ian Froman** in New York—Tarry says that distance gives the band an inherent spontaneity. "It works very well for keeping things fresh," Tarry says. "We all come from strong jazz backgrounds, so we are used to playing without much rehearsal. Mostly, we communicate over the Internet, sending each other MP3s of our ideas. When we get together in the studio, we read over the charts and just go for it."

That adventurousness is heard prominently on *The Recline*, which owes as much to the thoughtful compositions of fusion pioneers **Weather Report** and to traditional quartet improvisations as it does the groove-rock sensibility of the current jam- band scene. "We look at ourselves as an acoustic jazz ensemble that uses electric instrumentation," Tarry says. "Our compositions have heads, solo sections, and prominent improvisations. The jam-band scene is more about vamping on a groove and seeing where you can go for 20 minutes, while we are more about traditional jazz structures."

Formed in 1996, after a series of chance meetings brought the four musicians together, Metalwood rehearsed just once before its inaugural gig and headed into a recording studio the next day to record what would become the group's eponymous debut. Although the band records for Verve's Canadian subsidiary, *The Recline* (released in Canada nearly a year ago) is licensed for the U.S. on Telarc. It is the act's first domestic release.

The Recline marks the first time that Metalwood (which took its moniker from a golf club) has been joined in the studio by guest musicians: Guitarist **John Scofield** plays on four tracks, percussionist **Mino Cinelu** on four, and **DJ Logic** spins on two. (The album's third track, "Bumpus," features all three.) This, by necessity, altered the band's approach to recording. "Our other albums featured more improvisation," Tarry says, explaining that *The Recline* is the first Metalwood release not to boast any spontaneously generated material. "Since we were having guests, we wanted to be certain to have enough strong material, so we had so much material composed that there was no need to jam in the studio to come up with more ideas."

In Canada, Metalwood performs at venues that hold up to 500 patrons, according to Tarry. To date, it has yet to perform in the U.S., a situation that will be rectified with dates in New York, Boston, and Rochester, N.Y., in June; additional U.S. dates are tentatively scheduled for August. Despite this, Tarry says that the band has quietly cultivated a following in the States. "There has been word of us trickling down from Canada over the last year or so. This is a classic Canadian situation—we've been around forever putting out records, and all of a sudden people hear about you outside of Canada and you become the hot, new overnight sensation."

NOTEWORTHY: ECM initiates the :rarum series May 21, with anthologies from **Keith Jarrett**, **Jan Garbarek**, **Chick Corea**, **Gary Burton**, **Bill Frisell**, **the Art Ensemble of Chicago**, **Terje Rypdal**, and **Bobo Stenson**. Each of the featured artists personally selected tracks from their recorded output for the label and oversaw the sequencing of the music, which was then (for the first time in ECM's history) remastered utilizing 96 khz/24-bit technology. Each CD digipack includes the musician's own liner notes, and most include private archival photos. August will see the release of an additional 10 :rarum anthologies from a group of artists that includes **Pat Metheny**, **Dave Holland**, and **Carla Bley**, with sets by **Charles Lloyd**, **John Abercrombie**, and more scheduled for 2003.

Lincoln Center Jazz Orchestra trumpeter **Marcus Printup's** *The New Boogaloo*, his first date for the Nagel-Heyer label, was released to large retail accounts April 11; the Allegro-distributed disc will continue to reach smaller stores through the end of this month.

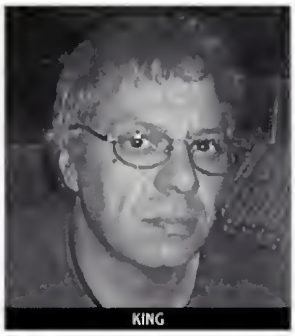
Contemporary jazz ensemble **Down to the Bone** releases *Crazy Vibes & Things*, its debut for GRP/Verve, May 21.

Studio Monitor™



by Christopher Walsh

BIRTH AND REBIRTH: With help from the recent Tribeca Film Festival (see story, page 59) and such upcoming summer events as live concerts, lower Manhattan is beginning to recapture the activity and intensity of its former self, despite the colossal drain of jobs and capital resulting from the Sept. 11 terrorist attacks.



KING

A short distance from Ground Zero, activity at one of New York's larger and hipper recording facilities—Chung King Studios—is likewise heating up, as owner **John King** announced April 24 the launch of Chung King Records, a long-held objective.

From the time of its origins—in previous downtown locations and as King's Secret Society label—Chung King Studios built a lasting reputation for recording seminal rap records by such artists as **LL Cool J**, **Beastie Boys**, **Run-D.M.C.**, and **Heavy D & the Boyz**. In the mid-1990s, Chung King Studios moved to its present location at 170 Varick St., ultimately expanding to five studios. More recently, King acquired the former Skyline Studios in midtown Manhattan.

At present, King is in the midst of selling some of the Varick Street rooms and redirecting time and resources to Chung King Records. "We've created a brand name," King says, "a very good brand name, over the years. I've seen the whole thing go round, I watched the birth of a new type of music. All my rapper guys are wonderful—the only problem is, it's not the only form of music there is. I want to run a label the way they did in the '60s: You bring your stuff in, I tell you how to fix it up, I apply a junior producer to get it going if you're a new artist. If you know what you're doing, if you've got your stuff together, we can sign deals.

"You always need to listen to music," King continues, "but humans can't listen to the *same* music. Music is living; it must change, it must grow. It didn't, for the longest time, and [major labels] didn't develop any new strands of music. I think there's lots of creativity in pop music, I just think the record companies are not signing it. This is a chance for new music to exist."

Currently, King has forged production agreements with five artists. "We sign a production deal and then sign them to the label if it works out," he explains. "The label will also sell to other labels. We're a production label: If someone wants to sign it to Sony or Universal, that's fine. But we don't have to put it out with them—we could put it out with a distributor or even multiple distributors, depending on how the deal was worked."

King plans to maintain three fully equipped and amortized recording studios for the label's projects, all of which will feature dedicated Pro Tools workstations, as well as additional software-based recording workstations and traditional hardware. Commercial work will continue, to supplement income and subsidize Chung King Records projects. King also plans to add 48 tracks of Pro Tools to the Skyline location. Finally, given the clear ubiquity of Pro Tools, he plans to offer training for the digital audio workstation environment.

These modern tools of the trade exist, in the case of Chung King Records, to support a business model of an earlier time. "Who wants to be involved in the record business," King asks, "unless you can make records and do the thing you originally set out to do? All the good engineers I know quit the music business in the last five months and went into something else. I happen to be a record man, and I'm going to stay in it because that's what I do. And there's a lot of room for music in this world.

"[Major labels] have spent billions of dollars to make millions of dollars," King adds. "The only problem is, stockholders notice these things, they notice that you lost $50 million! Let's say I break it down to a simpler component and actually have a profit. And that's it: To be a record company, to make interesting music."

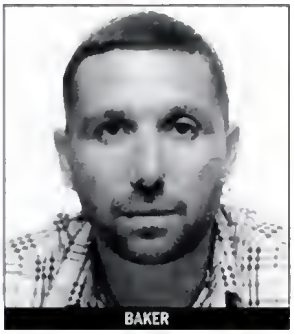
Artists Mix Work And Play At GeeJam Studios In Jamaica

BY CHRISTOPHER WALSH

NEW YORK—Like the collision of cultures that so defines Jamaica, Gee Street Records founder Jon Baker's new ventures offer an exciting blend of diverse talent and style. With the April 30 release in France of the eponymous debut from Adelante (Forward Recordings)—an appealing blend of rhythms and musical sensibilities—Baker, executive producer of the project, returns to the international scene. Though his Forward label operates from offices in New York, London, and Paris, it is GeeJam Studios, located in the beautiful hideaway of Jamaica's Port Antonio, that serves as the creative hub of Baker's current endeavors.

Baker founded Gee Street in 1986 in London after spending several years in New York, where he had developed a passion for the emerging hip-hop culture. He returned to New York in 1990, when Island purchased 50% of the label, and Gee Street scored its first No. 1 a year later, with P.M. Dawn's "Set Adrift on Memory Bliss" (from the stylistically disparate *Of the Heart, of the Soul and of the Cross*). More successful releases, including the Stereo MC's *Connected*, followed. The relationship between Gee Street and Island ultimately faltered, though, and in 1996 Baker established a joint venture with Richard Branson and the V2 label, allowing Gee Street to proceed as a stand-alone entity.

During the past decade, Baker also strengthened his ties to Jamaica, from which Bob Marley's "One Love" spirit continues to emanate. As GeeJam Studios' reputation grows, the



BAKER

cozy, private, residential facility is attracting artists from around the world, including No Doubt, Gorillaz, Sly & Robbie, and India.Arie, along with the aforementioned Adelante, which features Marley's son, Kymani.

"From an economic standpoint," Baker explains, "the label and studio enhance each other. We have some dance projects coming and a solo album by Alberto [D'Ascola, of Adelante]. Forward is world-music-oriented but with a crossover edge."

GeeJam is a Pro Tools-based studio, engineer/programmer Tkae Mendez explains. "We have a full-blown MIXplus system with ProControl," he says, "and tons of plug-ins. There's an Otari [MTR 90] 2-inch, a tried and trusted Jamaican favorite, but we rarely use it nowadays. Particularly in Jamaica, they keep tracking until they get it right when they do it on 2-inch. When producers realize they can bypass that, get one performance down, and then move things as they prefer, almost 100% of them convert [to Pro Tools]."

Construction of a second control room is in progress, Mendez adds. "The main room is probably going to be a [Pro Tools] HD room, and downstairs is going to be a MIXplus room—we're going to swap the systems that are there now, but the whole studio will be linked."

With 3½ acres of lush, exotic surroundings—rivers, waterfalls, beaches, and coves—and the area's history of such glamorous devotees as Errol Flynn, J.P. Morgan, and Ginger Rogers, it might seem difficult to complete any recordings. *Gorillaz* and No Doubt's *Rock Steady*, however, belie such a notion. "Our motto," Baker says, "is 'Work and play, seriously.' "

MAY 25 2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 18, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	TOP 40 TRACKS
TITLE Artist/ Producer (Label)	FOOLISH Ashanti/ I Gotti (Murder Inc./Def Jam/IDJMG)	FOOLISH Ashanti/ I Gotti (Murder Inc./Def Jam/IDJMG)	MY LIST Toby Keith/ J. Stroud, T. Keith (DreamWorks)	SEEIN' RED Unwritten Law/ Miguel, Unwritten Law (Interscope)	FOOLISH Ashanti/ I Gotti (Murder Inc./Def Jam/IDJMG)
RECORDING STUDIO(S) (Location) Engineer(s)	CRACKHOUSE (New York) Milwaukee Beck	CRACKHOUSE (New York) Milwaukee Beck	OCEAN WAY (Nashville, TN) Julian King	TOTAL ACCESS (Redondo Beach, CA) Eddie Ashworth	CRACKHOUSE (New York) Milwaukee Beck
CONSOLE(S)/ DAW(S)	Roland 770	Roland 770	Custom Ocean Way Neve 8078	Amek 2520	Roland 770
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR	Ampex ATR 124, Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	BASF 931	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Sepa Engineer DURO	RIGHT TRACK (New York) Sepa Engineer DURO	LOUD (Nashville, TN) Julian King	CACTUS (Hollywood, CA) David J. Holman	RIGHT TRACK (New York) Sepa Engineer DURO
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J	Sony Oxford OXF-R3	Custom Console	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	STERLING SOUND (New York) Tom Coyne	GEORGETOWN (Nashville, TN) Denny Purcell	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	STERLING SOUND (New York) Tom Coyne
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	UNI	UNI

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The BMI Pop Awards: The Full Winners List

The 50th annual BMI Pop Awards, which honor the most-performed songs in the BMI repertoire during the past year, were held May 14 in Beverly Hills. Below is a complete list of winners, with their songwriters and publishers (see story, page 10).

"All for You," Janet Jackson, Black Ice Publishing.

"All or Nothing," Wayne Hector, Steve Mac, Irving Music, Songs of Windswept Pacific.

"Amazed," Marv Green, Chris Lindsey, Aimee Mayo, Careers-BMG Music Publishing, Golden Wheat Music, Silverkiss Music, Songs of Nashville DreamWorks, Warner-Tamerlane Publishing.

"Angel," Ahmet Ertegun, Chip Taylor, EMI-Blackwood Music.

"Be Like That," Brad Arnold, Chris Henderson, Escatawpa Songs, Songs of Universal.

"Big Pimpin," Jay-Z, EMI-Blackwood Music, Lil Lu Lu Publishing.

"Breakdown," Hugo Ferreira, Cherryworks Music, Eight Inches Plus Publishing, Warner-Tamerlane Publishing.

"Breathe," Stephanie Bentley, Hopechest Music, Universal-Songs of PolyGram International.

"Breathless," Andrea Corr, Caroline Corr, James Corr, Sharon Corr, Beacon Communications Music, Universal-Songs of PolyGram International.

"Butterfly," Flea, John Frusciante, Anthony Kiedis, Chad Smith, Moebetoblame Music.

"Californication," Flea, John Frusciante, Anthony Kiedis, Chad Smith, Moebetoblame Music.

"Change Your Mind," Jeff Beres, Ken Block, Andrew Copeland, Ryan Newell, Mark Trojanowski, Crooked Chimney Music, Songs of Universal.

"Come On Over Baby (All I Want Is You)," ChakDaddy, Eric Dawkins, Shelly Peiken, Celebrity Status Entertainment, E.D. Duz-It Music, Peermusic, Shellayla Songs.

"Crazy for This Girl," Jeff Cohen, Jaron Lowenstein, As You Wish Music, EMI-Blackwood Music, Tzitzis What We Do Music.

"Doesn't Really Matter," Janet Jackson, Black Ice Publishing.

"Don't Tell Me," Mirwais Ahmadzai, Warner-Tamerlane Publishing.

"Drops of Jupiter (Tell Me)," Scott Underwood, EMI-Blackwood Music, Wunderwood Music.

"Duck and Run," Brad Arnold, Todd Harrell, Chris Henderson, Matt Roberts, Escatawpa Songs, Songs of Universal.

"Follow Me," Uncle Kracker, Gaje Music, Warner-Tamerlane Publishing.

"Gotta Tell You," Samantha Mumba, Warner-Tamerlane Publishing.

"Hanging by a Moment," Jason Wade, G-Chills Music, Songs of DreamWorks.

"He Loves U Not," Pamela Sheyne, Warner-Tamerlane Publishing.

"Hemorrhage (In My Hands)," Carl Bell, Pener Pig Publishing, Universal-Songs of PolyGram International.

"Here's to the Night," Max Collins, Tony Fagenson, Jon Siebels, Fake and Jaded Music, Less Than Zero Music, Southfield Road Music.

"Hit 'Em Up Style (Oops!)," Dallas Austin, Cyptron Music, EMI-Blackwood Music.

"I Hope You Dance," Tia Sillers, Choice Is Tragic Music, Ensign Music.



A Hit-Filled Evening. 3 Doors Down's Brad Arnold, second from right, is congratulated on being named BMI's songwriter of the year. Surrounding Arnold, from left, are BMI senior VP of performing rights & writer/publisher relations Del Bryant, BMI Los Angeles VP/GM Barbara Cane, Universal Music Publishing president David Renzer, BMI president/CEO Frances W. Preston, and Universal Music Publishing executive VP Tom Sturges. Universal was named publisher of the year.

"I Think I'm in Love With You," Cory Rooney, Dan Shea, Cori Tiffani Publishing, Dan Shea Music, Sony/ATV Songs.

"If You're Gone," Rob Thomas, Bidnis, EMI-Blackwood Music.

"Independent Women Part 1," Poke, Cory Rooney, Colpix Music, Cori Tiffani Publishing, Ekop Publishing, Sony/ATV Songs.

"Jaded," Marti Frederiksen, EMI-Blackwood Music, Pearl White Music.

"Kryptonite," Brad Arnold, Todd Harrell, Matt Roberts, Escatawpa Songs, Songs of Universal.

"Lady Marmalade," Bob Crewe, Stone Diamond Music, Tannyboy Music.

"Loser," Brad Arnold, Todd Harrell, Matt Roberts, Escatawpa Songs, Songs of Universal.

"Love Don't Cost a Thing," Amille Danielle Harris, Greg Lawson, Connotation Music, Reach Global Songs, Warner-Tamerlane Publishing.

"Most Girls," Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs.

"Music," Mirwais Ahmadzai, Warner-Tamerlane Publishing.

"No More (Baby I'ma Do Right)," Cam'ron, Killa Cam Music, Un Rivera Publishing, Warner-Tamerlane Publishing.

"One More Day," Bobby Tomberlin, Mike Curb Music.

"One Step Closer," Rob Bourdon, Brad Delson, Joseph Hahn, Mike Shinoda, Big Bad Mr. Hahn Music, Kenji Kobayashi Music, Nondisclosure Agreement Music, Rob Bourdon Music, Zomba Songs.

"Play," Christina Milian, Cory Rooney, Cori Tiffani Publishing, Songs of Universal, Sony/ATV Songs.

"Put It on Me," Ja Rule, Irv "Gotti" Lorenzo, D J Irv Publishing, Ensign Music, Slavery Music, White Rhino Music.

"The Real Slim Shady," Tommy Coster, Eminem, Eight Mile Style Music, Ensign Music, Strawberry Blonde Music.

"Ride Wit Me," City Spud, Dynacom Publishing, Songs of Universal.

"She Bangs," Robi "Draco" Rosa, A Phantom Vox Corp., Warner-Tamerlane Publishing.

"Someone to Call My Lover," Janet Jackson, Black Ice Publishing.

"South Side," Moby, the Little Idiot, Warner-Tamerlane Publishing.

"Stutter," Steve Boone, Roy L. Hamilton III, Tre'Vant J. Hardson, J-Swift, Romye Robinson, John Sebastian, Mark Sebastian, Derrick "Fatlip" Stewart, Emandu Imani Rashaan Wilcox, Alley Music, Beetjunkye Music, Crack Addict Music, EMI-Blackwood Music, Mark Sebastian Music, Trio Music, Zomba Songs.

"Thank You," Paul Herman, EMI-Blackwood Music.

"When It's Over," Craig "DJ Homicide" Bullock, Stan Frazier, David Kahne, Murphy Karges, Mark McGrath, Rodney Sheppard, E Equals Music, Grave Lack of Talent Music, Warner-Tamerlane Publishing.

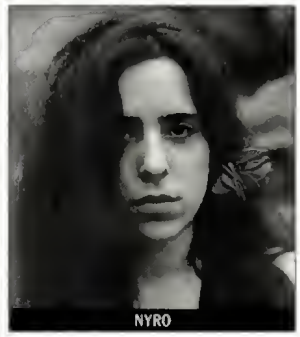
"With Arms Wide Open," Scott Stapp, Mark Tremonti, Dwight Frye Music, Tremonti Stapp Music.

Words & Music™



by Jim Bessman

LAURA NYRO LIVES ON: Last year at this time, **Laura Nyro**—who died in 1997 at age 49—was having her biggest year ever, what with an acclaimed album of unreleased material (Rounder's *Angel in the Dark*) and the Obie Award-winning off-Broadway music-theater piece *Eli's Comin'*.



NYRO

Now, however, there's even more Nyro activity, with a two-disc concert set from Rounder (*Live! The Loom's Desire*) and a wonderful biography of the beloved songstress by **Michele Kort** titled *Soul Picnic—The Music and Passion of Laura Nyro*, to be followed next month by Columbia/Legacy's expanded and remastered reissues of three classic Nyro Columbia albums (*Eli and the Thirteenth Confession* from 1968, *New York Tendaberry* from 1969, and *Gonna Take a Miracle* from 1971) and Cherry Lane Music's *Time and Love: The Laura Nyro Songbook*.

Edited by Cherry Lane founder **Milt Okun**, who produced Nyro's 1967 debut album, *More Than a New Discovery*, the songbook offers piano/vocal/guitar (P/V/G) music for 17 career-spanning gems.

Cherry Lane VP **John Stix** says, "One of the beauties of Laura Nyro's music is that before she'd sing, she'd do these great piano intros. And what makes this different from the normal P/V/G book is that we give you the exact transcriptions to the intros—rather than just starting out with the melody to the song lyrics."

Adding to *Time and Love*'s value are excerpts from Nyro's journals and examples of her artwork, along with photos, celebrity testimonials, and a CD containing three previously unreleased tracks, including a cover of **Stevie Wonder's** "Creepin'."

"She used to write down everything—set lists, songs she wanted to cover, things to say onstage—and her estate made all her notebooks, diaries, journals, paintings, and photos available to us," Stix continues. "It's like you're visiting her attic—and it was a labor of love to work with one of the greatest singer/songwriter's catalogs."

Columbia/Legacy now plans to reissue Nyro's other Columbia albums, including the live *Season of Lights* from 1977, which has been available on CD only via Japanese import.

"Laura Nyro and **Joni Mitchell** were like the twin towers of female singer/songwriters in the late '60s and early '70s, but because of their different career paths, Laura's been overlooked in succeeding decades," Kort notes. "So this is all sort of a rightful rediscovery of a woman whose influence is so enormous. Many of the people who were influenced by those *she* influenced don't even know that they exist because of her."

SGA PICKS RICK: Nashville songwriter **Rick Carnes** has been elected president of the Songwriters Guild of America, marking the first time the position has been filled by a writer from outside New York. The Peermusic Nashville writer, whose cuts include **Garth Brooks'** "Longneck Bottle," **Steve Wariner's** "Burnin' the Roadhouse Down" and "If You Don't Know by Now," and **Alabama's** "When It All Goes South," succeeds **George David Weiss** of "The Lion Sleeps Tonight" fame.

The new prez declares, "My intention is to take whatever action is necessary to fight for songwriters' rights."

STRITCH AND STONES: The **Rolling Stones** are preparing for what is said to be their farewell tour—which should satisfy the many critics who have long demanded that the long-in-the-tooth bad boys hang it up once and for all.

Then there's **Elaine Stritch**.

The grand dame of American musical theater has been wowing SRO crowds on Broadway for months with her one-woman show (a live double-CD version, *Elaine Stritch at Liberty*, is just out on DRG), and if **Mick Jagger** really wanted a worthy collaborator for his last solo album, he could have chosen none better than the tireless 77-year-old dynamo.

He would have learned something, too. Stritch personifies such high points in music theater history as **Noel Coward's** *Sail Away*, **Rodgers & Hart's** *Pal Joey*, and **Stephen Sondheim's** *Company* and *Follies*. But if her show is full of music history, she herself is anything but. And that's *Liberty*'s true lesson: Great songs and great performers are ageless.

Asia Pacific Quarterly



Asia's Touring Business Struggles To Take Off

Economies And Cultures Present Challenges

BY WINNIE CHUNG

HONG KONG—For the live-concert industry in Asia during the past year, business could only get better.

Two years ago, in 2000, Ricky Martin was the only major international artist to play in the key Asian market of Hong Kong. During 2001, Hong Kong hosted shows by Robbie Williams, Elton John, the Corrs and Bond, not to mention acts such as Fatboy Slim, who swung by on club dates.



Despite those encouraging bookings, concert promoters in Asia are encountering familiar and stubborn challenges. With the economies of many Asia Pacific markets still in the doldrums—as they have been for the past few years—promoters still face a perennial need to juggle declining receipts and rising artist costs.

Some financial issues have been addressed. Currency fluctuations, once a problem, are more easily solved these days with promoters handling negotiations in U.S. dollars, even for those who are just bringing Asian artists on a Southeast Asian tour.

"Having everything in a stable currency at least guarantees that we will always be able to cover the cost of the artists, who usually are paid in U.S. dollars, even if currencies fluctuate. Otherwise, we'd have to make up for shortfalls," says Peter Lam, chairman of eSun Holdings, which owns a new and aggressive concert promotion company, East Asia Entertainment.



However, promoters agree that, since Asia's economy plunged after the 1997 crash, ticket prices have undergone a major adjustment. "That's the one area we have to be careful about, because people are more careful about how much money they are spending," says Colleen Ironside, principal of Live Limited, who estimates that ticket prices have dropped 20% to 25% in the past three years.

"It's been a combination of there being more things people want to spend money on and having less money to spend," says Midas Promotions managing director Michael Hosking, who just finished a 17-stop Asian tour with classical-pop sensation Bond, supporting its *Born* album.

Singapore and Hong Kong are two cities in which promoters can cover costs through ticket sales, adds Hosking. "The currencies are stronger, and people can afford to pay more for tickets. But, in other parts of Southeast Asia, ticket prices can be really low. For instance, for Ricky Martin, tickets sold for about $150 [U.S.] in Hong Kong, but in places like Malaysia, we could only charge $30 [U.S.]," he says.

Another pressing problem is a

Continued on page APQ-2

U.S. Promoters: Where There's A Will, There's A Way

Western Artists And Agents Balance Paydays And Problems In Asian Markets

BY RAY WADDELL

Asia Pacific markets offer exciting new touring opportunities for Western artists. But the costs, risks and effort involved in performing in the region often tip the scale for acts toward familiar venues closer to home.

Still, the potential is significant, say touring professionals. Colleen Ironside, managing director of Live Limited, a primary promoter in the region, says she is always encouraging more agents to look at Asia seriously and more acts to include the area as part of their world itineraries.







Clear Channel Entertainment (CCE), which now dominates the touring industry in the U.S., has no specific immediate plans for expansion in the region but sees the potential in widening some global tours to include more Asia Pacific dates, says Andy Phillips, executive VP in charge of business development for CCE.

Asian markets are "quite often overlooked, despite artists flying over the most populated area of the world en route to and from Japan and Australia," says Ironside. "Some agents still seem skeptical of this market, despite the fact that a number of acts now sell 500,000 to 1 million albums around the region and that the levels of production and expertise in running shows is now on par with Australia or any other developed touring market."

So why aren't more agents willing to take the risk?

COSTLY ENDEAVOR

"I think the main reason is just a lack of knowledge about the region," Ironside says. "I think also the touring circuit in the U.S. is so extensive, agents know the market, know the money."

The uncertain payoff makes touring the Asia Pacific a risky endeavor. "The costs of moving around in that part of the world with production is astronomical, and the only way to move is by air," says Simon Renshaw, manager of the Dixie Chicks and Mary J. Blige. "You're in a situation where every jump involves air carriers, and that's a very expensive proposition."

Sponsors can and do help defray costs. But Ironside says some agents have unrealistic expectations of the money available from sponsorships, which has either tightened or dried up since the economic downturn of 1997.

"There is a general lack of knowledge about the region and a lack of interest in seriously listening to local advice," she says. "We find the record companies are generally very

Continued on page APQ-4

Australian Promoters Are Bullish On Asia

Musical Theater And Classical Artists Go On The Road

BY CHRISTIE ELIEZER

SYDNEY—Australian tour promoters are returning to Asia with gusto. One is setting up an office in Shanghai. Another predicts that Asia will constitute half his company's business. A third is developing new acts specifically to work that circuit.

Yet Australian promoters are bringing to Asia not Aussie pop acts but international Broadway musicals, classical artists and superstar acts.

"You definitely need a brand name," says James Cundall, an Asian tour veteran and now Sydney-based director of arts and entertainment at IMG. Hong Kong, Korea, Singapore and now Malaysia are the territories where the Australians work most.





When Asia opened up to Anglo-American acts in the '90s, it was Australians who pioneered the touring circuit.

IMG and the Jacobsen Entertainment Group have teamed up for *Fame–The Musical*, which is playing Kuala Lumpur, Hong Kong and Singapore May to July. IMG, whose recent regional success includes *Buddy–The Musical*, *Cats*, *Singing in the Rain* and dance troupes *Tap Dogs* and *Stomp*, is also promoting dates by classical artists such as Jose Carreras and Dame Kiri Te Kawa.

For these performances, the profit margin is impressive. Ticket prices average $60 U.S. to $80 U.S., far higher than ticket prices in Australia. IMG's *Miss Saigon* did 120,000 tickets in Singapore and 80,000 in Hong Kong. Garry Van Egmond Enterprises' production of *Riverdance* was a sell-out in Singapore with 60,000 tickets and an 80% sell-out in Hong Kong.

Rodney Rigby, director of theatricals at Jacobsen's, plans to promote one musical a year through the region. "The market has always been consistent for [musicals]," he says. "We look at Asia as just as important as operating in Australia." Jacobsen is said to be holding talks to coordinate a July concert run by the R&B singer Usher.

Following The Really Useful Group's Chinese-language presentation of *Phantom of the Opera* in the region, and a concert of Andrew Lloyd Webber's tunes in Shanghai and Hong Kong, Australian promoters are eagerly eyeing mainland China.

"I'd like to get in there within a year," says Cundall. "They're very open, but it's a question of getting a sponsor. You can't rely on ticket revenue."

Van Egmond agrees. "The Chinese market is really going to open up for us," he says. He hopes to open a regional office "most likely in Shanghai." Egmond will use an 11-week run of *Riverdance* beginning in January 2003 to make inroads into the Chinese market, with shows planned in Guanzo, Beijing and Shanghai.

AUSSIE-ASIA CONNECTION

When Asia opened up to Anglo-American acts in the '90s, it was Australians who pioneered the touring circuit. It was easier doing business with countries in the same time zone. Asian audiences liked such soft-pop Aussies as Air Supply, Rick Price and Southern Sons. It was cheaper to travel to Asia, since acts from Perth can reach Indonesia quicker than they can Sydney. U.S. and European acts were more willing to tour when offered an Asian run of 12 cities and eight Australia and New Zealand stopovers. Some promoters like Frontier Touring opened regional offices.

Promoters now have revived this Australasian tour circuit. "The reason we've been able to do it is that IMG has offices in all the major Asian cities," says Cundall. "It's important to have that, to attain local knowledge and get sponsors."

But maintaining a circuit is not easy. "Audience's tastes in Australia and Japan are similar, but the Asian market is more pop-oriented," Van Egmond says. Currencies in Thailand, New Zealand and Indonesia are too weak. Taiwan has a dearth of venues. Equipment has to be flown around, not trucked, which is a costly exercise.

Australian acts also confront a bamboo barrier as long as Asian radio plays only U.S. and European music. "You'd only go if you have a radio hit," says promoter Michael Chugg.

However, talent manager David Caplice says, "You can spend a lot of time in the marketplace." The Warner Music female pop band Bardot has toured the region a number of times and generated strong album sales. Caplice is taking another act, Epic's Human Nature to Thailand, the Philippines and Indonesia next year.

Darren Clarke, director of Ocean Management, says that the Asian market, while still not as viable as Europe, can build an international sales base for acts. Ocean is developing crossover acts to appeal to multi-demographics and will promote Asian dates later this year by acts as diverse as the Australian classical-pop ensemble the Ten Tenors and the hardcore punk act the Disabled.

"If an Asian label and promoter see the potential in your act," says Clarke, "they'll work with you even if you don't have radio airplay." ■

Continued from page APQ-1

paucity of corporate sponsorship, a much-needed component of the touring business. Sponsorship dollars have been drying up fast as companies become choosier about where to spend promotional and marketing funds.

WHERE IT'S AT

Hong Kong's long-standing shortage of available venues is a further problem for major international tours. While bookings for the larger venues need to be made well in advance, acts may often only confirm dates with three months notice.

Hong Kong's largest venue remains the Hong Kong Coliseum, which seats a maximum of 12,000 people. International artists forgo behind-the-stage seating for an 8,000 capacity configuration. The Coliseum, however, is often booked a year or more in advance.

Alternatives include the Hong Kong Convention and Exhibition Center, which can accommodate between 4,000 and 6,000 fans. But it requires more set-up time since the hall was not originally designed as a concert venue.



In places such as Malaysia and Taiwan, many of the concerts by international acts are held in outdoor venues that can accommodate anywhere from 15,000 to 22,000 people. But the Hong Kong government's strict regulation of outdoor venues has ruled out use of the 40,000-seat Hong Kong Stadium for major concerts. With the high prices asked by international superstar acts, this makes it difficult for promoters to break even with higher ticket prices.

"If we can't find sponsors, it can be very tough, because venues aren't big enough for us to sell a lot of tickets," says Alex Fung, special projects manager at Emperor Entertainment Group (EEG), which promoted successful shows by popular Japanese groups such as Kinki Kids and Tokyo.

"We seldom make money from the Japanese acts we bring in, even though they sell out," continues Fung. "For us, it is more for branding than anything else."

If sponsorship deals are now difficult to strike for mainstream acts, they have become almost nonexistent for promoters of niche concerts, such as Wolfman Jack Entertainment in Hong Kong, which recently brought in Peter, Paul & Mary and organized an Engelbert Humperdinck show this month.

"Basically, we invest into those shows ourselves because we can't count on a lot of sponsorship at the moment," says Roks Lam, president of the Hong Kong–based Wolfman Jack Entertainment, part of the U.S. company of the same name. "Also, a lot of the corporate decision-makers are now a lot younger and don't know the acts. Or, even if they do, they are less willing to take risks."

Lam says his shows are helped by the fact that they have a fixed, if limited, audience base that enjoys music from the '60s and '70s, as well as his homegrown advantage of close ties with media partners. But his costs are high because the acts he promotes usually come out for only one or two shows in Hong Kong.

For the more mainstream acts, however, Ironside and Hosking try to nab them on their way to or from gigs in Japan and Australia, because of travel costs as well as availability.

"About 90% of the acts Midas deals with are en route either to Japan or Australia," says Hosking. "Essentially, that's where their [major touring revenues] come from. Despite Asia's size, the revenue they can get from here is far less. That's why the big acts like U2 would prefer to play in those markets."

WORKING TOGETHER

To pull in more acts, promoters are now working much more closely with record labels to clinch better tour dates in Asia, says Hosking.

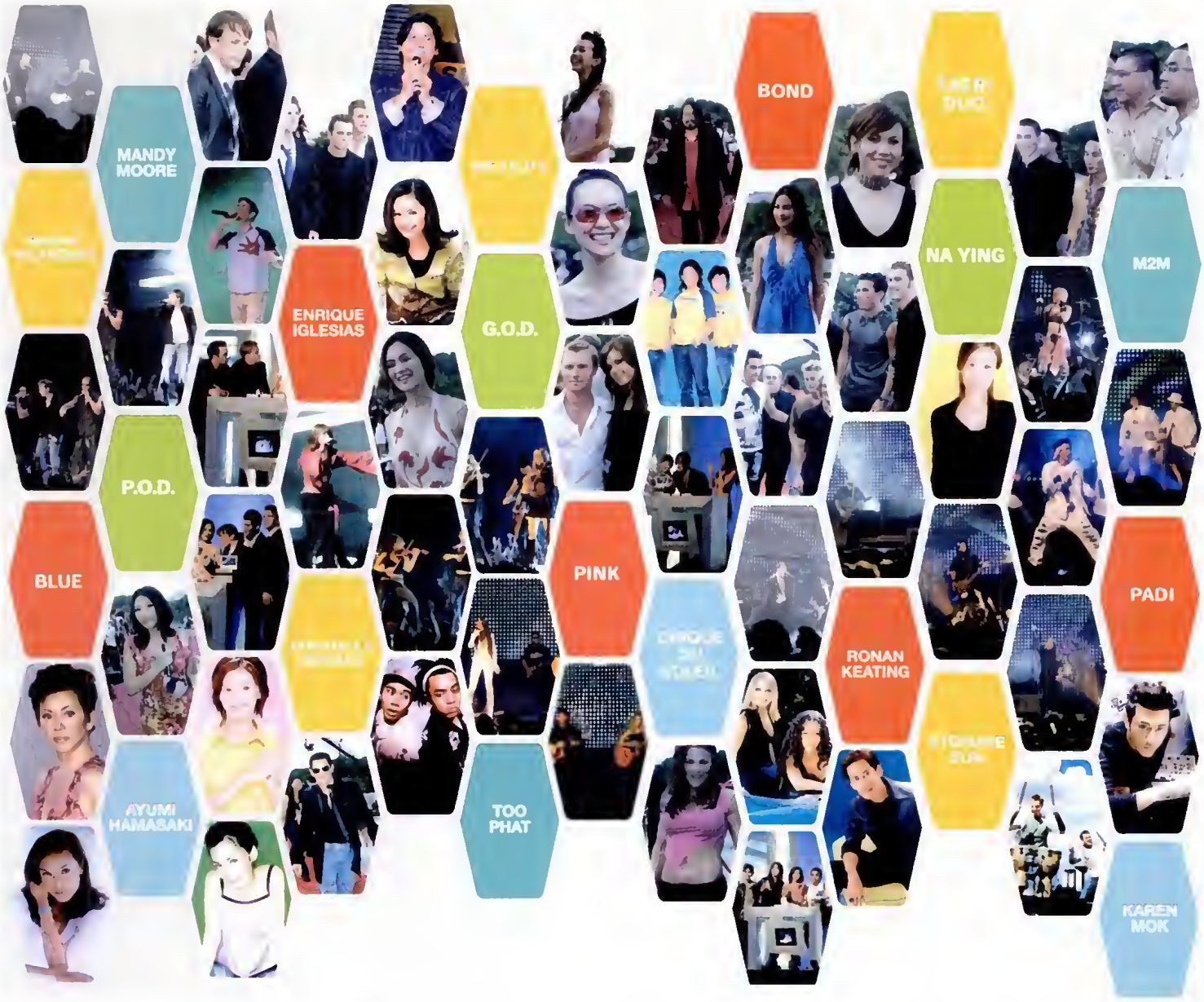
One positive result of better relationships between promoters and record companies is the decline of free showcases and promotional events in Asia. Record labels that previously staged those events acknowledge the promoters' complaints that it made it more difficult to sell tickets to paid concerts for the same acts. Labels and promoters are finding it a more symbiotic relationship where both sides benefit from a concert tour.

"Well, essentially, labels want to sell albums and we want to sell tickets," says Hosking.

"We definitely see a jump in sales numbers every time an artist comes on tour," says Garand Wu, regional marketing director of international repertoire at EMI Recorded Music, who is hoping for a deal to be struck to bring U.K. boy band Blue out later this year. "Usually, we will repackage albums as special tour editions, which might include one or two bonus tracks or a video CD to release during the tour period."

Andy Yavasis, VP of marketing with Sony Music Asia, says tours have to be "meaningful" before they can have a regional impact on sales. "If there's only one concert in the region, it's very hard to impact sales anywhere else. It's only when an artist goes into the market that we see the results. But having these tours does help take

Continued on page APQ-4



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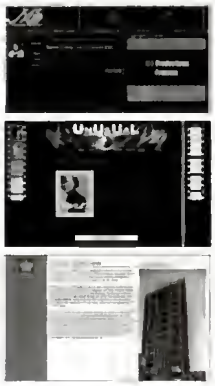
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Who's Who Among Asia's Promoters

A selective listing of key concert promoters in the Asia Pacific region

BEC Tero Entertainment (Thailand)
Web site: www.thaitv3.com, www.thaiticketmaster.com
Top executives: Brian Marcar, MD; Neil Thompson, promoter/general manager
E-mail: neil@bectero.com
Recent media partners: Thai TV Channel 3, Virgin Radio, The Nation Media Group
Recent sponsorship partners: GSM, One 2 Call, Samart Corp., Singha Beer, Vitamilk, Standard Chartered Bank, Muang Thai Assurance
Recent or upcoming bookings: Engelbert Humperdinck, Fatboy Slim, the Cranberries, Lighthouse Family, Mark Knopler



C.J. Entertainment (Korea)
Web site: www.cjent.co.kr
Top executive: Steven Kim, managing director
E-mail: stevenkim777@hanmail.net
Recent media partners: MTV Asia, local radio outlets
Recent sponsorship partners: BMW, telecom companies, credit-card companies
Recent or upcoming bookings: the Cranberries, No Doubt

East Asia Entertainment Ltd. (Hong Kong)
Web site: www.esun.com
Top executives: Paul Liu, executive director of parent company, eSun Holdings Ltd; Ben Au, senior VP of eSun Holdings Ltd.
E-mail: benau@esun.com
Recent media partners: Commercial Radio I and II
Recent sponsorship partners: Chase Manhattan, Nestle, Bank of East Asia, Kingasia Group, Hang Fung Gold Technology Group
Recent or upcoming bookings: Sandy Lam, Richie Ren, Kelly Chan, Miriam Yeung, A-Mei

Emperor Entertainment Group (EEG) (Hong Kong)
Web site: www.emperor.com.hk/eg_pf.htm
Top executive: Ng Yu, CEO
E-mail: eeg@emperorgroup.com.hk
Recent media partners: Various
Recent sponsorship partners: H2O Plus, Genki Sushi, Nikon, Esprit Timewear, Manhattan Card, Jolly Shandy
Recent or upcoming bookings: Twins, Wang Chieh, Roman Tam, Nicholas Tse

Live Limited (Hong Kong)
Top executive: Colleen Ironside, managing director
E-mail: cirons@netvigator.com
Recent media partners: Various
Recent sponsorship partners: ESD Life, OCBC Bank, Salem
Recent or upcoming bookings: Deep Purple, No Doubt

Lushington Entertainments (Singapore)
Top executive: Michael Roche, director
E-mail: lushent@singnet.com.sg
Recent media partners: MTV Asia, Mediacorp Radio and SPH
Recent sponsorship partners: M1, Overseas-Chinese Banking Corp.
Recent or upcoming bookings: None reported

Matching Entertainment (Thailand)
Top executive: Somchai Cheewasuntra, managing director
E-mail: matchingentertain@hotmail.com, ingorn@matching.co.th
Recent media partners: Thai TV Channel 7, UBC
Recent sponsorship partners: DTAC, Fisho, Pepsi, AIS, Spy Wine Cooler
Recent or upcoming bookings: Dogstar, the Cranberries (tentative), Shaggy (tentative), the Bee Gees (tentative)

Maximage Co. Ltd. (Thailand)
Top executive: Viwan Karnasut, managing director
E-mail: viwank@access.inet.co.th
Recent media partners: MTV Radio Bangkok
Recent sponsorship partners: Heineken, Audi, Philips, AIS
Recent or upcoming bookings: Ronan Keating, David Foster, Kenny G

MIDAS Promotions (Singapore)
Web site: www.midaspromotions.com
Top executive: Michael Hosking, managing director
E-mail: michael@midaspromotions.com
Recent media partners: MTV Asia, Channel V, Class 95 FM
Recent sponsorship partners: Raymond Weill watches, Singtel Mobile
Recent or upcoming bookings: Blue

MK Productions (Malaysia)
Web site: www.mk.com.my
Top executive: Ken Lim, managing director
E-mail: ken@mk.com.my
Recent media partners: Radio stations Red 98.8, Hitz Fm, myFM
Recent sponsorship partners: Salem, Peter Stuyvesant, V Ice, Vodka Kick
Recent or upcoming bookings: None reported

Sickboy Productions (Korea)
Web site: www.sickboypro.com
Top executives: Robb Harker, Morgan Wilbur, promoters
E-mail: info@sickboypro.com
Recent media partners: Sports Seoul, Kyung Hyang Shinmun, MTV Asia, Channel V, Daum.net, AFN Radio
Recent sponsorship partners: Bacardi, Kenzo (perfume), Evian
Recent or upcoming bookings: Fatboy Slim, Paul Van Dyke

Super Dome (Taiwan)
Top executive: isaac Chen, president
E-mail: yl1201@seed.net.tw
Recent media partners: TVBS, Azio, Much TV
Recent sponsorship partners: McDonalds, Lux, Disneyland Ice World, Chinatrust Bank, Uni-president, Star Cruises
Recent or upcoming bookings: F4, Sun Yanzi, Johnny Junior

Unusual Production (Singapore)
Web site: www.unusual.com.sg
Top executive: Johnny Ong, general manager
E-mail: unusual@unusual.com.sg
Recent media partners: YES93.3 FM, Mediacorp TV8, I-Weekly,
Recent sponsorship partners: Singtel, Samsung, Nokia, Motorola, Skylight, Shell, PH Sales, Philips
Recent or upcoming bookings: Jacky Cheung Music Odyssey 2002

Wolfman Jack Entertainment (Hong Kong)
Web site: www.wolfmanjack.com
Top executive: Roks Lam, president
E-mail: hongkong@wolfmanjack.com
Recent media partners: Various
Recent sponsorship partners: Various
Recent or upcoming bookings: Engelbert Humperdinck ■

ECONOMIES AND CULTURES

Continued from page APQ-2

our marketing to another phase, because then we can look at joint marketing campaigns with the promoters as well. For example, we can have two TV ads: one to sell the concert plugging the album at the end, and the other to sell the album and plug the concert later," says Yavasis.

However, because touring Asia is a lower priority for a lot of top acts, the synergies sometimes don't work as well as they could. "Jewel, for instance, should really have come out here in January, after the release of her album *This Way* here, so that we and the label could leverage on that, but the priority obviously was for her to stay in the U.S. or to go to Europe first," says Ironside. "So it's taken this long to get her out here."

Despite the problems, Ironside encourages Western artists and their agents to book Asian dates. "Seven or eight years ago, local suppliers didn't have a lot of experience, but now it's no different than doing a show in the West," adds Ironside, who will promote Asian shows with No Doubt later this year, supporting its *Return of Saturn* CD and new material.

"This is the third time that No Doubt has done shows in Southeast Asia. Now that they've been here, they have the whole thing routed out, and it makes sense for them to stop by."

Asian promoters dealing with predominantly Asian acts have less of a scheduling problem, of course. At EEG, for example, most of the Chinese acts they promote belong to the record labels EEG Records and Music Plus, owned by the same company. "World tours" for these acts usually cover the Greater China region, as well as cities in North America and Europe with large Chinese populations.

"North American cities, like San Francisco, New York or Toronto, are our most profitable markets," says EEG's Fung.

The hidden jewel in the region at the moment is, naturally, China. While local Hong Kong promoters have been working on the market for some time, promoters for international acts are only just beginning to venture on to the mainland.

Hosking, who just did three shows with Bond in Shanghai, Guangzhou and Beijing in April, says that the developing market still has some ways to go. "The mystique and the allure is there, but production issues are challenging and ticket income isn't really there," he says.

"It's important to keep an open mind. When we first got to Beijing with Bond, the production guys were just shocked that things don't happen the same way there. But, by the time we got to Guangzhou, they had got their heads around the culture and the way things are done. The important thing is to work with people who have done that before." ■

U.S. PROMOTERS

Continued from page APQ-1

supportive in trying to assist in getting acts to tour the region, obviously because then they'll sell more records. But often it is commitments in the U.S. or Europe that are given priority, even though, in a lot of instances, we are talking about staying in the area two to four extra days."

Nevertheless, Ironside has been remarkably active with Western artists, albeit primarily British acts, touring the region to support current album releases. In 2001, her company promoted dates by Spice Girl Melanie C; Deep Purple, supporting its CD *In Concert With the London Symphony Orchestra*; the Scorpions; Coldplay during its *Parachutes* tour on a bill with Travis; the Corrs' *Greatest Hits* tour; Elton John, following the release of *Songs From the West Coast*; and Fatboy Slim, during club dates that coincided with promotion of *Halfway Between the Sun and the Stars*. "This year," says Ironside, "we have confirmed shows with Jewel, Deep Purple, Fatboy Slim and No Doubt and are looking at four to six other artists for the second half of the year."

Still, business done by Western artists often pales in comparison to that done by local talent. "You'll find a substantial business [in Asia Pacific markets] in local attractions, with multiple-night engagements," says Phillips.

Ironside agrees that local artists are a whole different ball game. "They sell many more records and do multiple nights in venues. For example, Elton John, whom we promoted last year, is the only Western act in the last eight years to sell more than one show in Hong Kong. Jackie Cheung, one of the biggest Canto stars, sold 33 shows when he played in the same venue and configuration the year before."

WHERE THE FANS ARE

Knowing which markets are most viable for a given artist is a key consideration in such a vast area, but Ironside says touring





common sense applies. "The key markets really depend on the artists and their potential record sales, same as everywhere else in the world," she says. "Asia is not a country. They are all different countries with different currencies, religions and cultures, and different acts are popular in different countries."

Ironside says there are good reasons for acts to attempt to break Asia Pacific markets through touring. "It is a young, vibrant, developing marketplace where there is a high level of enthusiasm from suppliers and the service industries for doing shows," she says. "It is very tech-friendly. With the shows we did last year in Hong Kong and, in particular, Singapore, close to 50% of the tickets were sold over the Internet."

And the downside? It's rare for Western artists to do more than one show in a particular country, notes Ironside, so the costs for traveling to that market must be covered by both the artist and promoter with the proceeds of a single show. Further, the geography of the region often demands a day of travel time between markets. "So that doesn't maximize the dollars on a weekly basis to the same extent as if you were doing America or Australia, where you can do back-to-back shows," says Ironside.

CCE's Phillips agrees: "Travel gets complicated and expensive, and you have to take into consideration the economics of the marketplace and the venues available."

Phillips says that his company, which has already made its presence known in Europe and Latin America, is aware of the potential of the Asia Pacific region and open to its possibilities. CCE also has a Clear Channel connection in the region.

"Clear Channel Outdoor has a strong presence in that area of the world, with local offices we communicate with continually," says Phillips. "We look at all new markets, but we have no specific plans other than select touring activity [in that area]. Sometimes, on world tours, you can expand the marketplace substantially by going into these areas."

But it takes more than just a promoter's desire to be active in a given territory, Phillips points out. "It starts with the act wanting to go there." ■

Contributors to this issue of Asia Pacific Quarterly include Philip Cheah in Singapore, Tim Culpan in Taiwan, Andrew Hiransomboon in Bangkok, Steven Patrick in Kuala Lumpur and Mark Russell in Seoul.


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INTERNATIONAL

SGAE To Fund Anti-Piracy Campaign

Members Vote To Finance Three-Year Plan At Annual Meeting

BY HOWELL LLEWELLYN

MADRID—Spanish authors and publishers society SGAE has agreed that a three-year, $5.8 million anti-piracy plan will be financed by its 64,000 members.

SGAE's May 7 annual general assembly in Madrid voted 80%-20% (7,003 to 1,740) for members to finance the plan by paying an additional 0.51% from rights due to them this year—rising to 0.72% in 2003 and 2004—above the 15.43% they currently pay toward SGAE administration costs.

For authors, SGAE is Europe's second-most-efficient rights group in terms of the proportion of authors' collected revenue it deducts for administration costs. It is bettered only by the U.K.'s Performing Rights Society, which deducts 14.5%.



The 30-point SGAE plan includes funding public-awareness advertising; creating propaganda campaigns aimed at young people that will include videos sent to universities, schools, and conservatories; lobbying for legislative changes to allow fast-track court cases and heavier penalties; and commissioning academic studies to examine the damage that piracy does to the cultural sector.

MIRACLES ARE NOT AN OPTION

SGAE executive president Teddy Bautista says, "There will never be money better invested than this. Last year, piracy [in Spain] led to losses of 300 million pesetas [$1.6 million] in rights revenue, and this figure could triple if we continue with our arms crossed. We cannot sit back waiting for a miracle to solve the problem."

SGAE says piracy accounted for 20% of all CDs sold last year in Spain. That figure has already reached 30% this year. The figures tie in with those given by executives of the International Federation of the Phonographic Industry (IFPI) who were in Madrid two weeks ago to discuss the problem with Spanish government officials (*Billboard*, May 11).

Street selling of pirated CDs in Spain is regarded by many industry observers as the worst in Europe. A Spanish anti-piracy committee—including SGAE, IFPI-affiliate and labels body AFYVE, retailer groups, and other industry bodies—was formed last fall to combat the problem.

One public-awareness initiative currently being planned—in this case, by AFYVE—is a "Day Without Music." This would occur between noon and 6 p.m. on a day yet to be decided, when music radio would cease to transmit and TV would not broadcast any music, record stores would close, and record departments in big stores would cover their shelves with plastic sheeting.

Weak Home Market Hits SME Japan Revenue

BY STEVE McCLURE

TOKYO—The ongoing weakness of the Japanese record market is reflected in annual figures from the Sony Music Entertainment Japan (SMEJ) group of companies. The figures, for the year ending March 31, show revenue down by 8%.



The SMEJ group, which includes 41 companies, had a total revenue of 203.1 billion yen ($1.6 million) for the year. Besides its various record labels, the group includes Sony Music Publishing (Japan), trademark and licensing specialist company Global Rights, artist management companies, Sony Magazines, and music-TV channel operator SME TV.

Last Oct. 1, SMEJ spun off a number of its labels and its manufacturing and distribution businesses to become stand-alone operations within the group, leaving SMEJ to function as a holding company.

The total sales of SMEJ's labels, spread across some 10 imprints, gave it a market-leading 17% share in Japan last year, according to industry estimates. But unlike previous years, SMEJ did not release separate sales data for its core record business. The group has also not released profit figures since it was delisted from the Tokyo Stock Exchange Jan. 1, 2000, after becoming a wholly owned subsidiary of parent Sony Corp. But SMEJ corporate executive Shigekazu Takeuchi says the group did make a profit during the year.

Sony's biggest-selling title during the year was *The Way We Are*, the debut album by male vocal duo Chemistry. Sony claims it has sold more than 2 million units in Japan on SMEJ's DefStar Records imprint. Other major albums for the group included *Love Notes* (Ki/oon Records) by male vocal group the Gospellers, which SMEJ says has sold more than 1.6 million units, and male vocalist Ken Hirai's album *Gaining Through Losing* (DefStar Records), with sales of more than 1.2 million copies.

SMEJ says its biggest-selling international release was Mariah Carey's *Greatest Hits*, which it says has sold more than 100,000 units in Japan. International repertoire accounted for about 29% of SMEJ's prerecorded-music sales.

French Vision Suits European Tastes In IFPI Platinum Listings

BY PAUL SEXTON

LONDON—Soundtracks that ship 1 million units are usually laden with hits and/or associated with blockbuster movies. It's altogether more unusual for the score album of a French-language film that does not contain any tie-in singles to make the International Federation of the Phonographic Industry (IFPI) Platinum Europe list.

The April tally of albums reaching European shipments of 1 million is especially notable for the appearance of Yann Tierson's soundtrack to *Le Fabuleux Destin d'Amélie Poulain* (Virgin). The 2001 French-German production, directed by Jean-Pierre Jeunet, has been an immense hit in France, amassing some 8.5 million cinema admissions by last month, as well as achieving worldwide acclaim.

That does not guarantee accompanying seven-figure soundtrack sales, but Virgin France product manager Thomas Lorain says, "Yann's music fits perfectly with Jeunet's images—it's a real part of the emotion felt. His music is the complete opposite of all today's trends, being a mix of classical music and indie pop."

Lorain puts shipments of the soundtrack at 1.25 million worldwide, of which 700,000 are in France. Germany is the next-largest market, at 100,000 units. "Our affiliates did some cross-marketing, flyering in the cinemas, and put some listening stations in the cinemas in certain countries. Getting maximum racking in the chain stores was perfect to use the strong [and widely-seen] image of the cover." He adds that the label will launch a new retail campaign around the film's DVD release.



That's one of two triumphs for Virgin France on the IFPI list. Former Mano Negra frontman Manu Chao's third solo set, *Próxima Estación: Esperanza* (Next Stop: Hope), one of Continental Europe's largest-shipping albums of 2001, also goes platinum. Last June, Chao became the first French artist ever to top the *Music & Media* European Top 100 Albums chart.

According to Virgin France head of international development Thierry Jacquet, Chao's latest blend of Latin, North African, and pop elements is already close to 2 million European shipments, from a worldwide total of 2.4 million. Chao is touring in Europe May 17-June 10, playing his first dates in such East European cities as Moscow; St. Petersburg, Russia; Belgrade, Serbia; and Sofia, Bulgaria.

The third European ingredient in April's platinum pot is Spain's Enrique Iglesias, whose *Escape* makes its second appearance in three months, advancing to 2 million shipments after hitting 1 million in February. Along the way, the album has amassed eight gold and 16 platinum awards from individual European markets, buoyed by huge sales of the single "Hero" and Iglesias' extensive tour, which concludes June 15 in Bucharest, Romania.

U2's *All That You Can't Leave Behind* (Universal/Island) arrives at the 4 million mark. The Irish rock perennials raced straight to 2 million shipments in November 2000 and to 3 million only one month later.

Unusually, that leaves the U.K. and U.S. with only one representative each on the April scorecard. Frequent IFPI honoree Robbie Williams makes his latest showing for his solo debut, *Life Thru a Lens* (Chrysalis), which reaches triple-platinum. All four of his albums have won Platinum Europe discs, but *Lens* has had the most gradual climb, originally charting for only five weeks on the U.K. survey when first released in October 1997, before making a swift return to become a multi-platinum chart-topper.

Europe's warm embrace of New York-born Anastacia shows no evidence of cooling, as her sophomore set, *Freak of Nature* (Epic), hits triple-platinum. At press time, the album—which debuted at No. 3 on the *Music & Media* European Top 100 Albums chart last December—had spent all but one of its 23 chart weeks to date in the top three of that listing, dipping to No. 4 for one week in March.

Anastacia's wider profile is being boosted by her performance of "Boom," the official single of the impending soccer World Cup, which is due for commercial release next month.

JAPAN

(OEMPA PUBLICATIONS INC.) 05/15/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	SAKURA DROPS/LETTERS HIKARU UTADA TOSHIBA/EMI
2	NEW	KIMI O SAGASHITETA CHEMISTRY DEFSTAR
3	1	KANASHIMI BLUE KINKI KIDS JOHNNY'S ENTERTAINMENT
4	NEW	EVER SINCE SAYAKA SONY
5	NEW	TE O NIGITTEARUKITAI MAKI GOTO ZETIMA
6	2	WADATSUMI NO KI CHITOSE HAJIME EPIC
7	3	FREE & EASY AYUMI HAMASAKI AVEX TRAX
8	6	SONS OF THE SUN MACH 25 VICTOR
9	NEW	AMAIRO NO KAMI NO OTOME HITOMI SHIMATANI AVEX TRAX
10	4	FEEL FINE MAI KURAKI GIZA STUDIO

HOT MOVER SINGLES

11	NEW	SHIZUKANARU AFGHAN TSUYOSHI NAGABUCHI FOR LIFE
15	NEW	NANAIRO NO KAZE KINMOKUSEI FUN HOUSE/BMG
20	NEW	HOHOEMI NO HITO MIKI IMAI TOSHIBA/EMI
27	NEW	STAY FAYRAY AVEX TRAX
28	NEW	KUSOTTARE KAIHOUKU STANCE PUNKS DYNAMO

ALBUMS

1	NEW	MR. CHILDREN IT'S A WONDERFUL WORLD TOY'S FACTORY
2	1	KAZUMASA ODA JIKO BEST FUN HOUSE/BMG
3	2	MONGOL800 MESSAGE HIGH WAVE
4	5	VARIOUS ARTISTS FINE—A CAFE WITH HAPPY NICE MUSIC FUN HOUSE/BMG
5	3	19 19 BEST AO VICTOR
6	4	MIYUKI NAKAJIMA SINGLES 2003 YAMAHA MUSIC COMMUNICATIONS
7	11	MONGOL800 GO ON AS YOU ARE HIGH WAVE
8	8	VARIOUS ARTISTS BEAUTY UNIVERSAL
9	7	DAVID FOSTER DAVID FOSTER PRESENTS LOVE STORIES WARNER MUSIC JAPAN
10	NEW	LAURYN HILL MTV UNPLUGGED 2.0 COLUMBIA

UNITED KINGDOM

(OFFICIAL UK CHARTS CO.) 05/13/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
2	1	KISS KISS HOLLY VALANCE LONDON
3	NEW	DJ H & CLAIRE WEA
4	2	ONE STEP CLOSER S CLUB JUNIORS POLYDOR
5	NEW	FOLLOW DA LEADER ANGEL ET MARVIN RELENTLESS
6	3	FREAK LIKE ME SUGABABES ISLAND
7	4	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
8	7	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
9	5	OOPS (OH MY) TWEET & MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
10	NEW	SOMEONE LIKE YOU RUSSELL WATSON & FAYE TOZER DECCA

HOT MOVER SINGLES

12	NEW	ROCK THE BOAT AALIYAH BLACKGROUND/VIRGIN
15	NEW	SILVER HUNDRED REASONS COLUMBIA
19	NEW	ALL I WANT IS YOU BELLEFIRE VIRGIN
23	NEW	WHO NEEDS ENEMIES COOPER TEMPLE CLAUSE MORNING/BMG
24	NEW	MAIN OFFENDER THE HIVES POPTONES

ALBUMS

1	1	DOVES THE LAST BROADCAST HEAVENLY
2	8	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
3	NEW	THE JAM THE SOUND OF POLYDOR
4	2	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
5	12	MARY J. BLIGE NO MORE DRAMA MCA
6	3	BLUE ALL RISE INNOCENT/VIRGIN
7	4	ANASTACIA FREAK OF NATURE EPIC
8	21	KOSHEEN RESIST ARISTA
9	7	BADLY DRAWN BOY ABOUT A BOY TWISTED NERVE/XL
10	16	KYLIE MINOGUE FEVER PARLOPHONE

GERMANY

(MEDIA CONTROL) 05/15/02

SINGLES

THIS WEEK	LAST WEEK	
1	NEW	SOMETHING ABOUT US NO ANGELS POLYDOR
2	1	NESSAJA SCOOTER EDEL
3	3	JUST MORE WONDERWALL WEA
4	2	LIKE A PRAYER MAD'HOUSE EDEL
5	8	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
6	4	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
7	5	YOUTH OF THE NATION P.O.D. ATLANTIC
8	6	WHENEVER, WHEREVER SHAKIRA EPIC
9	7	ENGEL BEN FEATURING GIM HANSA
10	9	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE

HOT MOVER SINGLES

11	29	PERDONO TIZIANO FERRO EMI
14	NEW	TIME AFTER TIME NOVASPACE UNIVERSAL
20	27	4 FISTS PART II KC DAROORE FEATURING AFROB/SAMY DELUXE/D-FLAME EAST WEST
21	28	MISSING YOU BAND DIVINE NAMEN COLUMBIA
23	NEW	OOPS (OH MY) TWEET & MISSY "MISDEMEANOR" ELLIOTT ELEKTRA

ALBUMS

1	1	A-HA LIFELINES WEA
2	2	BOHSE ONKELZ DOPAMIN VIRGIN
3	4	CELINE DION A NEW DAY HAS COME COLUMBIA
4	NEW	REINHARD MEY RUM HART EMI
5	3	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FUR DEN HERRN SPV
6	6	SHAKIRA LAUNDRY SERVICE EPIC
7	5	P.O.D. SATELLITE ATLANTIC
8	7	ANASTACIA FREAK OF NATURE EPIC
9	NEW	TOM WAITS BLOOD MONEY ANTI/EPITAPH
10	NEW	TOM WAITS ALICE ANTI/EPITAPH

FRANCE

(SNEP/IFOP/TITE-LIVE) 05/15/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	STACH STACH BHATSELA BOYZ BIG BVT/SONY
2	2	TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY
3	3	WHENEVER, WHEREVER SHAKIRA EPIC
4	5	TU TROUVERAS NATACHA ST PIER COLUMBIA
5	4	J'ATTENDS L'AMOUR JENIFER ISLAND
6	7	LIKE A PRAYER MAD'HOUSE ARS
7	6	L'AGITATEUR JEAN PASCAL ISLAND
8	10	J'AI DEMANDÉ LA LUNE INDOCHINEW COLUMBIA
9	9	QUI EST L'EXEMPLE ROHFF HOSTILE/VIRGIN
10	8	PERDONO TIZIANO FERRO EMI

HOT MOVER SINGLES

11	NEW	LIVE FOR LOVE UNITED LOVE UNITED EPIC
22	25	GET THE PARTY STARTED PINK ARISTA
26	37	MOTIVATION STOMY BUGSY COLUMBIA
27	31	ONE DAY IN YOUR LIFE ANASTACIA EPIC
34	38	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER

ALBUMS

1	2	LYNDA LEMAY LES LETTRES ROUGES WEA
2	4	INDOCHINE PARADIZE COLUMBIA
3	1	CELINE DION A NEW DAY HAS COME COLUMBIA
4	7	LORIE PRES DE TOI EGP/SONY
5	NEW	LAURYN HILL MTV UNPLUGGED 2.0 COLUMBIA
6	3	SOUNDTRACK PARLE AVEC ELLE (ALBERTO IGLESIAS) ULM
7	5	JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
8	8	NATACHA ST PIER DE L'AMOUR LE MIEUX COLUMBIA
9	10	SHAKIRA LAUNDRY SERVICE EPIC
10	6	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY

CANADA

(SOUNDSCAN) 05/25/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	HERO DAO MOSER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL
2	2	THE HINDU TIMES OASIS EPIC/SONY
3	3	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE/BMG
4	5	SOUL BREAKING THE TEA PARTY EMI
5	6	RADIO DJ MARK FARINA OM
6	4	CANADIAN MAN: HOCKEY PAUL BRANDT BRAN/BMG
7	NEW	HARD TO EXPLAIN THE STROKES RCA/BMG
8	RE	MY IRON LUNG MADRIDHEAD CAPITOL/EMI
9	RE	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER
10	8	MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEXTOR POLYDOR/UNIVERSAL

HOT MOVER SINGLES

13	21	GOTTA GET THRU THIS DANIEL BEDINGFIELD JIVE/BMG
16	19	A NEW DAY HAS COME CELINE DION EPIC/SONY
17	22	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL
20	RE	DARRIN'S COCONUT ASS GOLDFINGER ELEKTRA/JIVE/BMG
—	NEW	I NEED YOU MARC ANTHONY COLUMBIA/SONY

ALBUMS

1	1	CELINE DION A NEW DAY HAS COME EPIC/SONY
2	2	SOUNDTRACK SPIDER-MAN ROADRUNNER/COLUMBIA/ID.IMG/CRG
3	4	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL
4	3	SHAKIRA LAUNDRY SERVICE EPIC/SONY
5	NEW	LYNDA LEMAY LES LETTRES ROUGES WARNER
6	5	SHERYL CROW C'MON, C'MON A&M/INTERSCOPE/UNIVERSAL
7	7	VARIOUS ARTISTS GROOVE STATION II ARIOLA/BMG
8	8	NICKELBACK SILVER SIDE UP EMI
9	NEW	LAURYN HILL MTV UNPLUGGED NO. 2.0 COLUMBIA/SONY
10	10	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL

SPAIN

(AFYVE) 05/18/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	CHAYANNE TONERO COLUMBIA
2	NEW	WE ARE ALL MADE OF STARS MOBY EVERLASTING
3	2	THE HINDU TIMES OASIS COLUMBIA
4	4	TAINTED LOVE MARILYN MANSON WARNER
5	NEW	MOLINOS DE VIENTO MAGO DE OZ LOCOMOTIVE MUSIC
6	3	FREEEK! GEORGE MICHAEL POLYDOR/UNIVERSAL
7	NEW	TE DEJO MADRID REMIXES SHAKIRA COLUMBIA
8	8	FUCK THE PUSSY DJ NANO 0.2 TEMPO/AGRESSIVE
9	6	POR DEBAJO DE TU CINTURA AGUITA SALA MUZZIC/MORUS
10	5	TRE PAROLE VALERIA ROSSI RCA/BMG

HOT MOVER SINGLES

11	19	RUNNING REMIXES (1&2) INFORMATION SOCIETY BLANCO Y NEGRO
17	NEW	LIKE A PRAYER MAD'HOUSE VALE MUSIC
18	RE	BAILA DJ CHUS & DAVID PENN FEATURING C BLANCO Y NEGRO

ALBUMS

—	NEW	ROSA ROSA RCA/BMG/VALE MUSIC
2	1	MANU TENORIO MANU TENORIO PEP'S RECORDS / VALE
3	4	NURIA FERGO BRISA DE ESPERANZA UNIVERSAL/VALE
4	2	CHENOA CHENOA ZOMBA / VALE
5	5	CHAYANNE GRANDES EXITOS COLUMBIA/SONY
6	6	ALEX UBAGO QUE PIDES TU? DRO/WARNER
7	3	MARIA JIMENEZ DONDE MAS DUELE MUZZIC
8	NEW	OPERACIÓN TRIUNFO OPERACION TRIUNFO EUROVISION VALE MUSIC
9	NEW	ALEJANDRO PARRENO PERDIDO EN EL PARAISO VALE MUSIC
10	NEW	BERTIN OSBORNE MIS RECUERDOS MERCURY/UNIVERSAL

AUSTRALIA

(ARIA) 05/14/02

SINGLES

THIS WEEK	LAST WEEK	
—	NEW	I'M MOVING ON SCOTT CAIN WEA
1	1	HEY BABY (UUH AAH) DJ OTZI SHOCK
2	2	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
3	3	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
—	NEW	WHAT'S LUV? FAT JOE FEATURING ASHANTI ATLANTIC
5	5	WHEREVER YOU WILL GO THE CALLING RCA
6	4	WHENEVER, WHEREVER SHAKIRA EPIC
7	7	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
—	NEW	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
10	10	NOT PRETTY ENOUGH KASEY CHAMBERS EMI

HOT MOVER SINGLES

—	NEW	BEAUTIFUL DISCO MONTEGO FEATURING KATIE UNDERWOOD WEA
12	16	WAY LOVE'S SUPPOSED TO BE SEEMYN EPIC
30	NEW	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
42	42	HANDS CLEAN ALANIS MORISSETTE MAVERICK/WARNER
28	28	WORLD OF OUR OWN WESTLIFE RCA

ALBUMS

2	2	CELINE DION A NEW DAY HAS COME EPIC
1	1	SHAKIRA LAUNDRY SERVICE EPIC
5	5	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
4	4	KASEY CHAMBERS BARRICADES & BRICKWALLS EMI
10	10	BARBRA STREISAND THE ESSENTIAL BARBRA STREISAND COLUMBIA
3	3	GEORGE POLYSERENA FESTIVAL
—	RE	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
6	6	JA RULE PAIN IS LOVE RAL
—	NEW	NEIL DIAMOND THE ESSENTIAL NEIL DIAMOND COLUMBIA
—	RE	ANASTACIA FREAK OF NATURE EPIC

ITALY

(FIMI) 05/13/02

SINGLES

THIS WEEK	LAST WEEK	
1	1	MOI . . . LOLITA ALIZEE POLYDOR
2	2	QUANTO T'HO AMATO ROBERTO BENIGNI VIRGIN
3	NEW	IT DON'T MEAN A THING GABIN VIRGIN
4	3	WHENEVER, WHEREVER SHAKIRA EPIC
5	7	SALIRO' DANIELE SILVESTRI EPIC
6	9	TAINTED LOVE MARILYN MANSON WEA
7	5	WHEREVER YOU WILL GO THE CALLING RCA
8	4	WE ARE ALL MADE OF STARS MOBY MUTE/VIRGIN
9	6	THE HINDU TIMES OASIS EPIC
10	11	INNOCENTE RENATO ZERO EPIC

HOT MOVER SINGLES

17	16	A NEW DAY HAS COME CELINE DION COLUMBIA
20	26	MON PETIT GARÇON YUYU LUP
21	47	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
25	34	BATTE FORTE LOLLIPOPS WEA
23	28	SANGUA AL CUORE NOMADI CGD

ALBUMS

1	1	LIGABUE FUORI COME VA? WEA
2	2	CELINE DION A NEW DAY HAS COME COLUMBIA
3	3	NOMADI AMORE CHE PRENDI AMORE CHE DAI CGD
4	5	STING & THE POLICE THE BEST OF STING & THE POLICE A&M/UNIVERSAL
5	NEW	TOM WAITS ALICE EPITAPH
6	NEW	TOM WAITS BLOOD MONEY EPITAPH
7	4	SHAKIRA LAUNDRY SERVICE EPIC
8	6	ARTICOLO 31 DOMANI SMETTO BMG RICORDI
9	8	DANIELE SILVESTRI UNO—DUE EPIC
10	12	TIZIANO FERRO ROSSO RELATIVO EMI

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse™



Edited by Nigel Williamson

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 05/25/02

THIS WEEK	LAST WEEK	SINGLES
1		WHENEVER, WHEREVER/SUERTE SHAKIRA EPIC
2	23	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
3	2	LIKE A PRAYER MAD HOUSE BIG/VARIOUS
4	3	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
5	S	STACH STACH BRATISLA BOYS MS INT/SONY
6	NEW	SOMETHING ABOUT US NO ANGELS POLYDOR
7	4	NESSAJA SCOOTER KONTOR/EDEL
8	7	TOUS ENSEMBLE JOHNNY HALLYDAY MERCURY
9	6	GIRLFRIEND 'N SYNC FEATURING NELLY JIVE
10	2	KISS KISS HOLLY VALANCE LONDON
		HOT MOVER SINGLES
11	16	PERDONO TIZIANO FERRO EMI
13	17	TU TROUVERAS NATACHA ST PIER COLUMBIA
15	NEW	DJ H & CLAIRE WEA
19	22	YOUTH OF THE NATION P.O.D. ATLANTIC
		FOLLOW DA LEADER NIGEL ET MARVIN RELENTLESS
		ALBUMS
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
2	2	SHAKIRA LAUNDRY SERVICE/SERVICIO DE LAVANDERIA EPIC/COLUMBIA
3	3	ANASTACIA FREAK OF NATURE EPIC
4	12	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
5	S	A-HA LIFELINES WEA
6	4	NICKELBACK SILVER SIDE UP ROADRUNNER
7	NEW	TOM WAITS ALICE ANTI/EPITAPH
8	NEW	TOM WAITS BLOOD MONEY ANTI/EPITAPH
9	6	DOVES THE LAST BROADCAST HEAVENLY
10	NEW	LAURYN HILL MTV UNPLUGGED 2.0 COLUMBIA

THE NETHERLANDS

(STICHTING MEGA TOP 100) 05/13/02

THIS WEEK	LAST WEEK	SINGLES
1	4	DANSPLAAT BRAINPOWER PIAS
2	3	4 MY PEOPLE MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
3	1	TOVEREN IQ BMG
4	2	TRACKIN' BILLY CRAWFORD V2
5	NEW	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL/UNIVERSAL
		ALBUMS
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	MARCO BORSATO ONDERWEG POLYDOR
3	NEW	CAREL KRAAYENHOF TANGO ROYAL UNIVERSAL CLASSICS & JAZZ
4	3	K3 TELE ROMEO ARIOLA
5	NEW	FRANS BAUER LIVE IN AHOY 2001 2CD

SWEDEN

(GLF) 05/10/02

THIS WEEK	LAST WEEK	SINGLES
1	1	SUPERNATURAL SUPERNATURAL METRONOME/WARNER
2	NEW	JAG ORKNAR INTE MERI MARKOOLIO BONNIER
3	2	VI SKA TILL VMI MAGNUS UGGLA COLUMBIA
4	3	PLAYING WITH FIRE BROLLE JR. BONNIER
5	4	DOM ANDRA EDIT BCA
		ALBUMS
1	1	KENT VAPEN & AMMUNITION BCA
2	3	VARIOUS ARTISTS MELODI GRAND PRIX JUNIOR 2002 UNIVERSAL
3	2	THASTROM MANNEN SOM BLEV EN GRIS MISTLUR/MNW
4	RE	SHAKIRA LAUNDRY SERVICE EPIC
5	4	CELINE DION A NEW DAY HAS COME COLUMBIA

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 05/14/02

THIS WEEK	LAST WEEK	SINGLES
1	1	WHENEVER, WHEREVER SHAKIRA EPIC
2	2	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
3	3	LIKE A PRAYER MAD HOUSE PHONAG
4	6	ALWAYS ON TIME JA RULE FEATURING ASHANTI DEF JAM/UNIVERSAL
5	S	XDONO TIZIANO FERRO EMI
		ALBUMS
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	2	SHAKIRA LAUNDRY SERVICE EPIC
3	NEW	GOLA III LIVE 02 EMI
4	S	DJ BOBO CELEBRATION EMI
5	7	LYNDA LEMAY LES LETTRES ROUGES WEA

IRELAND

(IRMA/CHART TRACK) 05/10/02

THIS WEEK	LAST WEEK	SINGLES
1	1	HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL
2	2	KISS KISS HOLLY VALANCE LONDON
3	NEW	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
4	3	FREAK LIKE ME SUGABABES ISLAND
5	S	ONE STEP CLOSER S CLUB JUNIORS POLYDOR
		ALBUMS
1	1	ENRIQUE IGLESIAS ESCAPE INTERSCOPE
2	3	NICKELBACK SILVER SIDE UP ROADRUNNER/UNIVERSAL
3	4	BRITNEY SPEARS BRITNEY JIVE
4	NEW	TOM WAITS BLOOD MONEY EPITAPH
5	NEW	TOM WAITS ALICE EPITAPH

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 05/14/02

THIS WEEK	LAST WEEK	SINGLES
1	1	LIKE A PRAYER MAD HOUSE EDEL
2	3	NESSAJA SCOOTER EDEL
3	2	TAINTED LOVE MARILYN MANSON MAVERICK/WARNER BROS.
4	NEW	SOMETHING ABOUT US NO ANGELS POLYDOR
	NEW	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
		ALBUMS
1	1	CELINE DION A NEW DAY HAS COME COLUMBIA
2	NEW	LAURYN HILL MTV UNPLUGGED 2.0 COLUMBIA
3	NEW	TOM WAITS ALICE EDEL
4	3	SHAKIRA LAUNDRY SERVICE EPIC
5	NEW	TOM WAITS BLOOD MONEY EDEL

BELGIUM/WALLONIA

(PROMUVI) 05/15/02

THIS WEEK	LAST WEEK	SINGLES
1	1	L'AGITATEUR JEAN PASCAL ISLAND
2	2	PERDONO TIZIANO FERRO EMI
3	3	J'ATTENDS L'AMOUR JENIFER ISLAND
4	4	WHENEVER, WHEREVER SHAKIRA EPIC
5	8	ANONYME PATRICK MAKTAV ISLAND
		ALBUMS
1	1	PIERRE RAPSAT TOUS LES REVES (DOUBLE BEST OF—LIVE) VIVA DISC
2	2	CELINE DION A NEW DAY HAS COME COLUMBIA
3	4	LYNDA LEMAY LES LETTRES ROUGES WEA
4	9	JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
5	3	JENIFER JENIFER (ALBUM) ISLAND

MALAYSIA

(RIM) 05/14/02

THIS WEEK	LAST WEEK	ALBUMS
1	1	LINKIN PARK HYBRID THEORY (SE ASIA REPACKAGED) WARNER BROS.
2	3	SITI NURHALIZA SANGGAR MUSTIKA BUWAH
3	2	WINGS & AWIE NAGA KRAMAT BMG
4	4	CELINE DION A NEW DAY HAS COME EPIC
5	S	DAVID FOSTER THE BEST OF ME WARNER BROS.
6	10	SHEILA ON 7 07 OES SONY
7	6	VARIOUS ARTISTS WIRED UP UNIVERSAL
8	17	VARIOUS ARTISTS AIM 2002 SUWAH
9	NEW	ELLA ILHAM BICARA EMI
10	NEW	VARIOUS ARTISTS R&B EXPRESS BMG

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B. BMG, E. EMI, I. Independent, S. Sony, U. Universal, W. Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)			7	8				10		
CELINE DION A New Day Has Come (S)	2			3	3	1		1	2	1
LAURYN HILL MTV Unplugged 2.0 (U)	3	10			5	9				
ENRIQUE IGLESIAS Escape (U)			2			10		3		
SHAKIRA Laundry Service (S)				6	9	4		2	7	9

KENT'S BIG GUNS: The fifth album by Swedish rockers **Kent**, *Vapen & Ammunition* (Guns & Ammunition), has debuted at No. 1 in Sweden, Norway, and Finland. In its first week of release, the album helped BMG Sweden achieve a record 54.1% market share—the highest ever for a single company in any given chart week. Kent's contribution to the BMG acquisition of a majority chart share was not confined to the new album. Its recent *B-Sides* set is still on the Swedish album chart, and the group's first four studio albums currently have the top four spots on the Swedish midprice album chart. With the band currently touring in Denmark and Swedish festival dates set for July, lead singer/songwriter **Joakim Berg** says Kent will record an English-language version of the new album in June. "We're going to work the English version after the Swedish album has run its course," he says. "For the two previous albums, we recorded both at the same time." Berg adds that working this way may result in the addition of a couple of new songs to the English version. **JEFFREY DE HART**



KENT

UNITED AGAINST AIDS: Soccer World Cup fever is gripping France, whose national team is currently both world and European champions. The country's official World Cup 2002 anthem, "Tous Ensemble" by veteran French rocker **Johnny Hallyday**, has sold 400,000 units since its April 23 release through Universal. Another World Cup-related single, "Live for Love United" (Sony Music France), features 45 soccer players from 21 countries, including French stars **Zinedine Zidane**, **Thierry Henry**, and **Fabien Barthez**. Released May 7, the track's profits will go to AIDS-research charity Ensemble Contre le SIDA. The song also features the voice of **Youssou N'Dour** and music by **Pascal Obispo**. N'Dour says, "If the AIDS epidemic is left unchecked, there won't be any African footballers left, as the whole continent is slowly dying." **GARY SMITH**



N'DOUR

AFRO-JAZZ WINS: The eighth annual Standard Bank South African Music Awards proved happy hunting ground for the country's Afro-jazz artists, as two of the highest-profile categories—best male artist and best female artist—were scooped by **Jimmy Dludlu** (Universal) and **Judith Sephuma** (BMG), respectively. Best newcomer went to Afro-jazz artist **Ernie Smith** for his album *Child of the Light* (Sheer). Unsurprisingly, *kwaito*—the street-styled dance music of the townships—won the bulk of the awards, which were voted on by the public. Artist of the year went to actor/singer **Zola** (Ghetto Ruff), while **Mandoza** (CCP/EMI) secured best song and best video for the title track from his *Godoba* album. **Bongo Maffin** was named best duo or group, **TK** scooped best R&B album for *Tsakani* (CSR), and **Joe Nina** earned the best African pop award for his album *Nomthandoza* (Gallo). **DIANE COETZER**

RIDING HIGH: A 19-year-old R&B artist from the Philippines is using success in France to launch an international career. **Billy Crawford's** single "Trackin' " (V2) went platinum in France (20,000 units) after its release last October, and it later topped the charts in Holland, reached No. 2 in Belgium, and also charted in Switzerland and Germany. London-based V2 international product manager **Frank Niedlich** says: " 'Trackin' was an ideal song for French radio. V2 France said they could deliver a hit, and then we rolled it slowly across Europe." An album, *Ride*, and follow-up single "When You Think About Me" are now set to repeat that success in the territories where Crawford has already been launched. There will be a push in the U.K., Italy, Spain, and Scandinavia after the summer, according to Niedlich. Crawford grew up in the Philippines—where he was a popular TV star as a child—but moved to the U.S. at age 12. He stars alongside **Liam Neeson** in the prequel to *The Exorcist*, directed by **John Frankenheimer** and due in spring 2003. **MILLANÉ KANG**

Maracle Digs Deep With 'Earth Fusion'

Artist's Band Fuses Native American, Celtic, And Jazz Styles

BY LARRY LeBLANC

TORONTO—Spiritual references are never far away when Canadian sculptor/musician/poet David Maracle discusses the music on *Earth Fusion*, the debut album by his 3-year-old band, Yodeca.

"My music and art are gifts from the Creator," he says. "I meditate a lot when I'm doing my artwork. I'll pick up my flute and play. I'm constantly humming tunes."

Maracle is a Native American Mohawk and a citizen of the Six Nations Iroquois Confederacy. He lives on the Tyendinaga Mohawk Territory near Belleville, Ontario. A musician for two decades, Maracle is also an internationally acclaimed stone sculptor who sells his pieces worldwide at prices ranging from $1,000 Canadian to $75,000 Canadian ($643-$48,250).

Yodeca, which means "spreading the fire" in the Mohawk language, consists of flutist/drummer Maracle, guitarist Joe Lewis, and bassist/keyboardist Dave Deleary. Originally released regionally by Yodeca Productions in October 2001, *Earth Fusion* was named top alternative/new-age album of the year at the Canadian Aboriginal Music Awards in November 2001. The album is now being distributed nationally in Canada by Indie Pool. Maracle himself released two previous independent albums as a soloist, *Between Two Worlds* (1996) and *Speaking Winds* (1999).

Produced in four Ontario studios by Dan Cutrona, Yodeca's musically diverse album features Native American, Celtic, and jazz styles. The trio is augmented by such celebrated Canadian players as Mark Rogers (drums), Jacinthe Trudeau (violin), Raju Sigh (tablas), Kevin Breit (mandolin/guitar), and Fergus Marsh (bass/Chapman stick).

The album developed from jam sessions Maracle had last year with friends at his Native Expressions art studio on Tyendinaga. There were also later sessions with musicians from other cultures. "When we added elements of different cultures, we started making magic," Maracle recalls. "People kept telling me that nobody had ever done Native American flute behind contemporary music in this way."

Managed and booked by Martin Cowan in Belleville, Yodeca has played several prestigious international dates, including a recent showcase in Barbados and a performance at the Sydney 2000 Olympic Games. "We hit it off beautifully down there," Maracle says of the ensuing five-week tour of Australia. "Australians really liked what we were doing. I gravitated to the aborigines and the hardships they are going through."

Maracle learned his sculpting skills early on, as he watched his artisan family create such native items as moccasins, necklaces, and arrow quivers for their gift store. His mother, Lillian, is a gifted artist in pencil and brush. His father, Andrew, was a distinguished native lecturer and historian. Today, his brother Thomas is



MARACLE

also a world-acclaimed stone sculptor; another brother, Jonathan, leads Christian rock band Broken Walls.

"I am half-Scottish and half-Mohawk," Maracle says. "I'm a direct descendent of King Robert the Bruce of Scotland on my mother's side. My father was a full-blooded Mohawk."

Maracle began carving stone in 1988. "There were some stone sculptors I really admired, and I swore that one day I'd own some of their pieces," he says. "As I grew older, their prices got too high, so I decided I'd try my hand at sculpting. Then people started offering me money for my work."

Maracle's father, who died in 1999 at age 84, was a fervent activist for Native American rights; one of his passions was the preservation of the Native American languages. "He spoke all of the dialects of the Iroquois Confederacy," Maracle says. "I don't speak Mohawk fluently, but I'm working on it."

Maracle says he takes much creative inspiration from his father, including his love of birds, plants, and wildlife: "My dad was very close to nature. He told a lot of the old legends and talked about the spiritual side of things. All the words he told me, I kind of write my music around. Nature is in my artwork too. I'm constantly carving landscapes and animals."

The hand-crafted Canadian Iroquoian wind flutes Maracle uses are designed by him and his brother Jonathan, based on flutes found in Iroquoian excavations from different parts of North America. "The Iroquoian flute is unlike no other; it's very soft and peaceful," he says. "I [also] often play the Native American drum like the *bohdran*. It freaks people out when we switch from Native American métiers to Celtic métiers. I love Celtic music."

In order to bring his music and artwork closer together, Maracle is planning to build an elaborate multimedia gallery on Tyendinaga. "The facility will be able to accommodate 14-foot pieces of stone," he says. "I want to put really cool music behind the sculptures and animate them with videos, to have the sculptures tell a story."

Soundbuzz And Edel Sign Distribution/Marketing Deal

BY NAZIR HUSAIN

SINGAPORE—Digital music service provider Soundbuzz has added another notable name to its roster of independent-label content partners in the Asia-Pacific region by signing a digital distribution and online marketing deal with the Singapore-based affiliate of European independent label Edel Music.

Effective immediately, Soundbuzz—which is also based in Singapore—will offer repertoire from Edel's catalog for secure commercial digital distribution and will provide marketing and promotional opportunities for Edel artists and product in the region.

The deal was concluded by Edel's digital distribution arm, EdelNet, in collaboration with the Singapore affiliate, which will oversee the deal with Soundbuzz on a day-to-day basis. Hamburg-based EdelNet GM Stefan Weikert says, "The agreement with Soundbuzz is a further step in our international strategy to build up a network of partnerships with legitimate online services for the digital distribution of music. We are happy to have covered the Southeast Asian download market with the best possible partner around."

SoundBuzz CEO Sudhanshu Sarronwala comments: "Soundbuzz is looking forward to commercially distributing Edel artists—such as Jennifer Paige, Toybox, Gregorian, and Scooter—across our vast network of online partners in Southeast Asia, India, Australia, Taiwan, and Hong Kong."

Soundbuzz has distribution deals with more than 50 independent labels in the Asia-Pacific region and has regional arrangements with EMI, BMG, and Warner Music. EMI Recorded Music is one of the Soundbuzz investors.

NEWSLINE...

Alejandro Sanz won three awards May 10 at Spain's sixth Premios de la Música ceremony; María del Mar Bonet and Estrella Morente won two awards each. WEA Spain artist Sanz, who was not present at the awards, won in the best song, best video, and best album categories. World MuXXIc signing Bonet won best traditional folk album and best album in the Catalan language, and Virgin/Chewaka's Morente took the best new artist and best flamenco album honors. The biggest surprise was the failure of the year's biggest music and social phenomenon—the CD-driven TV talent show *Operación Triunfo*—to win the two prizes for which it was nominated. But while it missed out on best new artist (for, jointly, the show's 16 contestants) and best TV music program, the label behind *Operación Triunfo*, Vale Music, was named best independent label. Among the other winners, flamenco guitarist Paco de Lucia collected a special lifetime achievement award at the ceremony. The event was organized for the first time by the Academy of Music Arts and Sciences, created in February by authors and publishers society SGAE and artists association AIE. Voting was by 5,000 SGAE and AIE members and 300 other industry insiders. **HOWELL LLEWELLYN**



MAZZA

Italian law-enforcement agencies seized 900,000 illegal CDs in first-quarter 2002, according to estimates by anti-piracy organization Federazione Contro la Pirateria Musicale (FPM). This is an increase of 195% from the same period last year. The number of seized CD burners fell 9% year-on-year to 230. Police arrested 549 individuals, an increase of 228%, and 517 people were prosecuted for copyright-law infringement, up 316%. Police were particularly active in the week after the Sanremo Festival, when more than 500,000 illegal CDs were seized. FPM president Enzo Mazza says, "These quarterly figures are encouraging, in that they prove that the stiff sanctions of Italy's copyright law of the year 2000 are being applied. The next big challenge is the summer months, when street vendors move from the cities to the beaches." **MARK WORDEN**

Sony Music artist Che Fu dominated the New Zealand Music Awards (aka the Tuis) May 10 at Auckland's St. James Theatre, winning the album and single of the year awards. The former member of '90s hitmakers Supergroove won five Tui awards, including the People's Choice Award, voted for by members of the public. The majority of judging in the 24 Tui categories is carried out by a 30-strong panel of experts drawn from the radio, press, and TV industries. Other multiple winners were Virgin act Salmonella Dub (top group and international achievement) and Warner Music's Anika Moa (songwriter and top female artist). Former Thompson Twins member Tom Bailey was among the winners, sharing the best producer award with Epic signing Stellar*; Bailey and the band jointly produced the act's *Magic Line* album. The event was broadcast the same night by state broadcaster Television New Zealand's TV2 channel. **JOHN FERGUSON**

Chrysalis Group has announced a return to profitability for the six months that ended Feb. 28. The U.K.-based company had a pretax profit of £600,000 ($870,000) vs. a pretax loss of £5.6 million ($8 million) in the same period last year. Revenue rose 21% to £113.7 million ($165 million). Chrysalis' music division contributed to the turnaround, posting an increase in profits before interest and taxes to £1.4 million ($2 million) from £300,000 ($430,000). Its music publishing division "continues to shrug off the woes of the global music market," according to CEO Richard Huntingford, delivering a 5% increase in net publishers' share to £4.1 million ($5.97 million). For the gains, Chrysalis cites the success of David Gray's *White Ladder* (IHT/EastWest) and increased synchronization activity, including the use of the Dandy Warhols' "Bohemian Like You" (Capitol) in a U.K. Vodafone commercial. **LARS BRANDLE**

Vitaminic, the Milan-based international online music service provider, posted a revenue of 4.5 million euros ($4.11 million) in the financial year 2001—an increase of 138% on 2000. Net loss was 13.5 million euros ($12.34 million), compared to a loss of 25 million euros ($22.85 million) in 2000. According to CEO Gianluca Dettori, "2001 was characterized by a general market downturn, especially after Sept. 11; increased volatility in the financial markets; slow consolidation in the digital music market; and a contraction of advertising revenues, especially for the Internet. In spite of this gray scenario, we managed to close the year with substantial growth." **MARK WORDEN**

BMG Taiwan's Chou Wins Big At Golden Melody Awards

BY TIM CULPAN

KAOHSIUNG, Taiwan—Sony labelmates A-mei and Harlem Yu took top vocalist honors at this year's government-sponsored Golden Melody Awards May 4 in Taiwan, though BMG's Jay Chou dominated the event with three wins.


CHOU

Taiwan's A-mei and Yu (both of whom are signed to Sony Music Taiwan) picked up the best female and best male Mandarin singer awards, respectively, at the 12th annual Chinese-language music awards ceremony, held in the southern Taiwan city of Kaohsiung. Despite having been nominated in the category five times previously, this year was the first time that A-mei won the best female Mandarin singer award.

Chou's self-produced album *Fantasy* (BMG Taiwan) was named best album, and the artist picked up the best producer award as well. The 21-year-old former music student's songwriting skills also garnered him the golden statue for best songwriting. Lyricist Fang Wen added to *Fantasy's* tally by picking up the best lyricist award.

The Golden Melody Awards are sponsored and organized by Taiwan's Government Information Office (GIO), which regulates the media and entertainment industry. The GIO also chooses the panel of judges, which is made up of industry notables, government officials, and critics, who choose nominees from product released in the preceding calendar year. The same panel then votes on the winners.

An audience of some 2,000 people attended the ceremony, which was broadcast live nationwide on several domestic networks and featured live performances by, among others, A-mei and Rock Records vocalist Jeffrey Kong, who was named best new artist.

R&B-styled performer Chou says that receiving the best producer award made him especially proud. "People say my music is too rough, but that's how I want it."

Universal Italy CEO Calls For CD Price Cuts

Move Announced As Part Of Fight Against Piracy And Poor Sales

BY MARK WORDEN

MILAN—Universal Music Italy president/CEO Piero La Falce has called on the Italian industry to lower CD prices as part of its ongoing fight against music piracy and poor record sales.

La Falce, who heads the domestic market leader (with an estimated 30% share), called a special press briefing May 7 at Universal's Milan headquarters, titled "The Boom in Music: The Crisis in Record Sales." He told attendees: "One of the solutions that we propose is that the top [album] price [at retail] should be lowered from 20 euros [$18.20] to 15 euros [$13.65]—something that we did during this year's Sanremo Festival for albums by Gianluca Grignani and Francesco Renga—and which we will now do for Francesco Tricarico. I hope that our colleagues at other labels will follow suit."


La FALCE

La Falce tells *Billboard* that he sees price cuts as a way of bringing people back into record shops. "I don't share the view that CDs in Italy are too expensive," he insists, "but when you're competing against the 'free music' of piracy, then they can seem expensive. I expect that this will provoke a reaction from other labels, but in these troubled times, I think that could be a good thing. After all, when Universal, along with EMI, threatened to boycott this year's Sanremo Festival, that produced results." The festival's organizers and RAI TV promptly offered the music industry greater involvement in the organization of next year's event, and the labels withdrew their threat.

La Falce adds that he hopes that his stance "will encourage the industry as a whole to look at its costs of production." In order to illustrate his point during the briefing, La Falce broke down what he called the typical costs of a "top price" CD. They were artist royalties (28%), pressing (8%), payments to authors body SIAE (10.5%), distribution (7.5%), recording (8%), marketing (15%), and "residual" (23%). According to La Falce, "All areas are up for discussion in future contracts, and we have to look at ways of lowering the costs. The situation in Italy at the moment is disturbing, to say the least.

"The industry's turnover in 2001 fell by 8.6% [to $524.7 million]," La Falce continues, "and the received wisdom is that the percentage fall for 2002 will be even more dramatic—somewhere between 15% and 20%. And yet this is happening at a time when concerts are selling out and sales of musical instruments are increasing. I'm sure that in a few years' time, when the industry finds viable methods for selling music digitally, then all will be well. But until then, we have to find solutions for a major crisis."

Asked whether the lowering of prices might be counterproductive for the music industry, La Falce says: "Not at all. Our real aim is to bring attention to the state of the industry and to get consumers back into record shops."

Nordic Records Looks East To Expand

BY KAI R. LOFTHUS

OSLO—Veteran Norwegian record industry executive Tor Eriksen has re-emerged as the driving force behind Nordic Records, a new label that is looking to simultaneously make its mark in Norway and on the other side of the globe.

In the late '80s, Eriksen served as marketing manager at EMI Norway before heading the Oslo-based affiliates of independents Mega Records, Scandinavian Records, and Arcade Music Co., eventually becoming managing director of EMG Records Norway. His new, self-funded label is based in Oslo, with GMs handling its operations in Sweden and Denmark. Nordic's Swedish business will be overseen in Stockholm by Kim Hermansen and in Copenhagen by Lau Wulfsberg; GM Roy Olafsen handles the day-to-day running of the Norwegian office.

Though the label has yet to make its first local signing, Nordic has already set up four sub-labels: Perceptive (for club/dance releases), Cosmos (commercial pop), Green (compilations), and Blonde Music. The latter will be used exclusively as a licensing vehicle to take Scandinavian music into Asian markets.

Eriksen says he is principally looking to focus Nordic's efforts on the Scandinavian and Asian regions. "We don't have any partners internationally," he notes, "but we intend to exploit the network of contacts we have developed through the years."

A Scandinavian regional distribution deal for the Nordic labels has been inked with Malmö, Sweden-based Playground Music Scandinavia. "Playground has a good reputation because of [its] genuine interest in music," Eriksen says. For international repertoire, Nordic has struck deals with independent Eve Records in the U.K. and Lightning Records and Byte Records in Belgium to represent its repertoire in Scandinavia. The deal with Byte includes the back catalog of '90s techno act 2 Unlimited.

Eriksen first came up with what would be the template for Nordic's creation just prior to joining Arcade in 1998. "At the time," he explains, "I was talking to a few people about a partnership, including Michael Haentjes [chairman/CEO] at Edel [in Germany] and [president/CEO] Nico Geusebroek at Arcade Music [in the Netherlands]. Nico offered me the managing director's job at Arcade [Norway], while also allowing me to develop my own independent activities in music publishing and make plans for developing projects in Asia." Although Eriksen retains certain publishing interests developed at that time, those Asian projects have remained in the embryonic stage until now.

Following Dutch-headquartered Arcade's merger with Roadrunner and the subsequent formation of Stockholm-based EMG Records—created from the sale of Roadrunner Arcade's affiliates in Sweden and Norway to Malmö-based European Multimedia Group (*Billboard*, July 14, 2001)—Eriksen was named managing director of EMG Records Norway. He left earlier this year.

In addition to running the individual offices, the GMs have region-wide responsibilities. Olafsen oversees compilation activities in the region, and Wulfsberg handles A&R with Eriksen. Though Hermansen's regional role has yet to be defined, he will look after Finnish activities and continue to manage Rebel's Room, the Stockholm-based label operated by Stockholm Records-signed dance duo Antiloop.

"Another idea we have," Eriksen says, "is to act as a broker for artists we don't necessarily have Scandinavian rights to but who would like to have relations with a professional record company. We can help artists and guide them toward international markets. My initial thought was that there wasn't much potential for that in a country like Sweden. But Kim tells me that there are a lot of Swedish artists who don't get the chance to try themselves outside Sweden. There's big potential in that for us."

BMG Sells Its Remaining Stake In Crescendo

BY NYAY BHUSHAN

NEW DELHI, India—BMG has sold its 70% stake in BMG Crescendo (India) to the company's managing director, Suresh Thomas, who already owned the other 30% of the label.

The company, which will now be known simply as Crescendo Music, will continue to be BMG's Indian licensee. According to BMG Asia Pacific senior VP Tim Prescott, "With the current state of international business, it will be difficult [for the major] to manage resources with an eye on profit."


PRESCOTT

International repertoire has long proved to be a hard sell in a domestic market that is dominated by soundtracks from the vast Mumbai-based "Bollywood" Indian film industry. (It is the world's largest, in terms of the number of productions.) According to local industry estimates, international repertoire accounts for less than 15% of sales in the Indian music market.

BMG Crescendo was formed in June 1995 as a joint venture with Crescendo Music & Marketing, one of India's most successful independent labels at the time. Thomas notes, though, that "BMG has a realistic approach to the business, and its profitability standards are difficult to achieve in the Indian market."

The film soundtrack market in India is characterized by large acquisition costs and huge risks. Of those international majors operating in India, Sony and Universal have been active in acquiring blockbuster soundtracks. BMG Crescendo first entered the film soundtrack market with the score album to the successful 1996 movie *Maachis* (Matches). In 1998, BMG announced plans to step up its involvement with Bollywood soundtracks (*Billboard*, March 7, 1998), but it failed to achieve any major hits.

Crescendo now has plans to re-enter the film soundtrack market, starting with two titles, *Paanch* (Five) and *Danger*, scheduled for release by the end of this month.

Events Calendar

MAY

May 19-21, **10th Bi-Annual International Gospel Industry Retreat**, MGM Grand Hotel, Las Vegas. 615-383-4675.

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 20, **Fifth Annual Music & Entertainment Industry Golf Tournament**, presented by City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

May 22, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 22, **11th Annual Music Video Production Assn. Awards**, Kodak Theatre, Los Angeles. 323-469-9494.

May 22, **2002 SGMA Awards**, sponsored by the Southern Gospel Music Assn., Park Vista Resort, Gatlinburg, Tenn. 865-908-4040.

May 23, **Classical Brit Awards**, Royal Albert Hall, London. classicalbrits.co.uk.

May 23, **47th Annual Ivor Novello Awards**, Le Meridien Grosvenor House Hotel, London. 20-7636-2929.

May 23, **VH1 Divas Las Vegas**, MGM Grand Hotel, Las Vegas. 212-846-7882.

May 23, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

May 30, **11th Annual Ella Award Dinner Honoring Placido Domingo**, sponsored by the Society of Singers, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

JUNE

June 1, **MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8900.

June 4, **SESAC Television & Film Awards**, Michael's Restaurant, Santa Monica, Calif. (by invitation only).

June 5, **How to Protect Yourself in the Entertainment Industry**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 6, **Radio-Mercury Awards Luncheon and Ceremony**, Waldorf-Astoria, New York. 212-681-7207.

June 10-12, **Emerging Artist Reaching for Stardom (E.A.R.S.) Talent Showcase & Music Conference 2002**, the Babalu Theatre, New York. 718-385-3133.

June 11, **27th Annual Humanitarian Award Gala**, sponsored by the T.J. Martell Foundation, the Hilton, New York. 212-833-5444.

June 12, **CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-255-9600.

June 13, **Neil Bogart Memorial Fund Golf Classic**, presented by the T.J. Martell Foundation, Lost Canyons Golf Club, Simi Valley, Calif. 615-256-2002.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York. 212-573-6933.

June 13, **12th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 13-16, **Fan Fair 2002**, various venues, Nashville. 866-326-3247.

June 15, **The Musicians Expo 2002**, Minneapolis Convention Center, Minneapolis. 651-306-1999.

June 15-16, **24th Annual Playboy Jazz Festival**, Hollywood Bowl, Los Angeles. 323-850-2000.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 17, **ASCAP Rhythm & Soul Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

June 19, **How to Choose an Entertainment Attorney**, presented by California Lawyers for the Arts, Ken Edwards Center, Los Angeles. 310-998-5590.

June 19, **Music Visionary Awards Luncheon Honoring Fred Davis and Daniel Glass**, presented by the UJA Federation, Pierre Hotel, New York. 212-836-1126.

June 20, **2002 Governors Awards Honoring Janet Jackson, Thomas Newman, and Chris Montan**, sponsored by the Los Angeles chapter of NARAS, Beverly Hills Hotel, Los Angeles. 310-392-3777.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theater, Los Angeles. 202-608-2000.

JULY

July 8-9, **Plug.In: The Seventh Annual Jupiter Music Forum**, in association with *Billboard*, New York Hilton. 917-534-6424.

July 9, **42nd Songwriter Showcase**, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-957-9230.

July 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 18, **2002 Heroes Awards Honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra**, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

July 19-21, **International Music Products Assn. Summer Trade Show**, Nashville Convention Center, Nashville. 323-965-1990.

July 22-27, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, New York. 615-329-1782.

July 26-31, **International Assn. of Assembly Managers' 77th Annual Conference & Trade Show**, Georgia World Congress Center, Atlanta. 972-255-8020.

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Los Angeles. 323-462-1108.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 10-12, **Billboard Dance Music Summit**, Marriott Marquis, New York. 646-654-4660.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

OCTOBER

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Sydney. mmcadam@aria.com.au.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 25-26, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Submit items for Lifelines, Good Works, and Calendar to Margo Whitmire at Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*



Tweet Smell of Success. Elektra's "Tweet Week" resulted in a No. 3 debut on The Billboard 200 for the new artist's *Southern Hummingbird*. Label executives hand-delivered the album to key retail accounts, while Tweet appeared at a New York Wiz location, where WHTZ (Hot 97) New York afternoon host Angie Martinez broadcast live. Pictured at the remote are, from left, Missy "Misdemeanor" Elliott and Tweet. Tweet is signed to Elliott's Elektra imprint, the Gold Mind.

Life Lines

MARRIAGES

Cyndi Thomson to **Daniel Goodman**, May 11 in Nashville. Bride is a country recording artist.

DEATHS

Hillous Butrum, 74, of natural causes, April 27 in Nashville. Butrum played bass for Hank Williams' Drifting Cowboys band, of which he was a member until the early 1950s and again when the band got back together in 1977. He played with other Nashville greats like Marty Robbins and Hank Snow, for whom he performed a solo break on *Music Makin' Mama From Memphis*. Butrum also wrote songs recorded by Roy Acuff and Dave Dudley.

Richard L. Broderick Sr., 74, of natural causes, April 26 on Marco Island, Fla. Throughout his career, Broderick held executive positions with RCA and MCA before forming his own label, Tara Records. He worked with Tim Rice to produce the *Jesus Christ Superstar* cast album, later becoming a professor at New York University, where he established the music and business technology program. Broderick was also a past chairman of the board of the Country Music Assn. He is survived by his wife, six children, and 12 grandchildren.

Solution to this issue's puzzle (page 80)

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Good Works

HITTING HOME: **Suzanne Vega** and fellow members of the **Greenwich Village Songwriter's Exchange** pay tribute to the victims of Sept. 11 with *Vigil*, a compilation of songs influenced by the attacks.

Vega, who contributes her own track, "It Hit Home," says she was moved to create the CD while attending the New York-based Exchange's weekly workshop after the attacks. "I realized that people were writing about their own point of view, and it struck me how beautiful the songs were."

Folk pioneer and group founder **Jack Hardy** provides "Ground Zero," a poignant account of survival after losing his younger brother, **Jeff**, in the World Trade Center attacks. Part of the proceeds from the compilation will go to Jeff Hardy's widow, with the remainder distributed to other widows by Windows of Hope.



For Vega, the hardest part of the project was "actually listening to the songs and putting them in order. It was so emotional, I could only listen to the songs for a couple of hours a day."

Vigil is available exclusively through Amazon.com. Contact: **Ana Adame** at 212-941-9665.

POP STAR: The Music for Youth Foundation (MYF), StarPolish, and the Digital Club Network have teamed to create the first MYF Pop Scholarship Award, to be announced June 19 at the UJA Federation event honoring **Daniel Glass** and **Fred Davis**. The MYF board of directors and an assembled panel of music industry A&R executives will determine which of the aspiring musicians between ages 13 and 25 will receive the $25,000 scholarship. This is the first pop/rock scholarship for MYF, a nonprofit affiliate of the UJA founded to provide education to young musicians through grants and scholarships. Contact: **Timothy Thomas** at 212-836-1320.

SWEET RELIEF: **Linkin Park** will be among the musicians practicing their putting skills for the Sweet Relief Mini-Golf Party and Rock Auction June 6. The day will pit artists against music executives on the mini greens of Sherman Oaks Castle Park in Los Angeles to raise money for Sweet Relief, a financial assistance program for musicians with living and medical expenses. Warner Bros. Records chairman **Tom Whalley** has been named the honorary tournament marshal. Contact: **Cara Kleinhaut** at 818-953-3203.

Trans World Puts $35M Into E-Works

Figure Does Not Include $22M Spent To Launch Initiative Last Year

BY ED CHRISTMAN

NEW YORK—Trans World Entertainment will spend $35 million this year rolling out its e-works initiative, an in-store kiosk/listening and viewing station that will tie into a customer loyalty program to be introduced this fall. Last year, Trans World spent $22 million launching that effort, which it is building in conjunction with Microsoft Internet technologies.

Total capital expenditure (which it funds from cash flow) is expected to be $60 million this year, up from the $51 million spent last year, according to a Trans World 10-K filing with the Securities and Exchange Commission. While Trans World has a $100 million secured revolving credit facility with Congress Financial, it did not have any borrowing outstanding as of Feb. 3, the last day of its fiscal year.

Last year, the company posted a net income of $16.8 million, or 39 cents per diluted share, on sales of $1.39 billion. Sales dropped 1.9% from the previous year's total of $1.41 billion. The $16.8 million in net income is down from the previous year's net income total of $40.2 million, which was down from 1999's total of $61.4 million. Earnings before interest, taxes, depreciation, and amortization last year was $72.6 million, down from the previous year's total of $168 million. Despite the declines in income, the chain's balance sheet remains strong, showing little debt and shareholder equity totaling $448.1 million. The company finished last year with $229 million in working capital.

Breaking out sales, music made up 67.7% of revenue last year, down from 75.1% in 2000. Movies is the largest-growing product line in the Trans World store, accounting for 19.3% last year, of which 11.7% was for DVD and 7.6% was for VHS. In the prior year, movies comprised 14.5% of the chain's business. Videogames are also growing for the chain, accounting for 4.3% of sales, up from 2.1% in the previous year. The other product category, which includes accessories, T-shirts, and lifestyle product, generated 8.9% of the chain's sales, up from 8.1% in the previous year.

Comparable-store sales declined 0.2% last year, with mall stores down 3.8% while free-standing stores increased by 0.9%. Breaking comparable-store sales out by product line, music was down 12.7%, while movies were up 35.5% and videogames were up 76%.

Trans World attributed falling music sales to CD burning and the decline of the cassette format and the singles configuration. But its 10-K adds that the company believes that the labels will issue more singles, which it says should have a positive impact on the sales of both singles and CDs.

Gross profit last year was 32.6% of revenue, down from 35.2% in the previous year. The company attributed this to the decline in the higher-margin music business, which was offset by an increase in lower-margin video revenue. Selling, general, and administrative (S/G/A) expenses increased to 30.5% last year, up from the 29.5% of revenue in the prior year. Trans World says the increase is due to its FYE branding initiative, supply-chain enhancement, and e-commerce development.

As of the end of its fiscal year, Trans World ran 903 stores; 669 are mall stores, which were all converted to the FYE logo last year. The FYE stores average 5,000 square feet, although the chain also runs 16 superstores under that logo, which have an average size of 23,900 square feet. Trans World has one other superstore, Planet Music, measuring 31,000 square feet and located in Virginia Beach, Va.

Trans World also runs 216 free-standing stores under the logos Coconuts, Strawberries, and Spec's, and they average about 5,300 square feet. The company has 17 Saturday Matinee outlets, a movie-video chain that it no longer opens as a stand-alone concept because it includes movies in all of its stores. The Saturday Matinees average about 2,300 square feet. Last year, Trans World closed 101 stores and opened 35, 16 of which were relocations. Trans World's 903 stores have 5.1 million square feet of space and are in 46 states. The company's stores and warehouses are staffed with 9,700 employees, 4,000 of which are part-timers.

Trans World runs two warehouses, one in Albany, N.Y., and one in Canton, Ohio, and they ship to the chain's stores at least once a week. The company's rent expenses last year were $123.6 million, but that number does not include mall common-area maintenance charges, which Trans World counts as part of its S/G/A expenses. Last year, Trans World spent $25.6 million on advertising, up from $22.3 million in the prior year.

At year-end, Trans World had 42.6 million shares outstanding, but that is down from 53.5 million the previous year. The company has been using stock buy-back programs to maintain the value of its shares. The company is authorized to buy back another 1.8 million shares. On May 14, the company stock closed at $7.61.

Sumthing Distribution Gets Game With 'Halo'

BY STEVE TRAIMAN

Adding to the expanding links between video games and music soundtracks, Nile Rodgers' Sumthing Distribution has a co-label agreement with Microsoft's Bungie Studios subsidiary for the *Xbox Halo: Combat Evolved* original soundtrack.

The game itself is the top seller for the Xbox system, with more than 1 million copies sold since its launch last Nov. 15, according to NPDFunworld, which tracks sales at retail.


RODGERS

Due in stores June 11 on Rodgers' Sumthing Musicworks label at $15.98 suggested retail, the soundtrack was written and composed by Martin O'Donnell and Michael Salvatori.

According to Sumthing president Andy Uterano, under terms of the agreement, Sumthing Distribution will manufacture the CDs and handle retail marketing, sales, and distribution. He says, "We expect this will be the first project in a long-term relationship."

Rodgers, who is CEO of the label and distributor, adds, "Our expertise in distribution to our national retailers, in combination with Microsoft's online capability, will guarantee a successful launch of the soundtrack."

Bungie Studios and *Halo* product manager Steve Fowler says, "We've had thousands of requests for the *Halo* soundtrack from our fan community and are ecstatic to make it available. With [game] sales continuing to climb every day, we're sure there will be great demand for this amazing CD."

The Xbox system itself has about 2 million sales in the U.S., which means one of every two owners has a copy of *Halo*. The title is also available in Europe and Japan, where Xbox was launched earlier this year.

Earning "game of the year" awards from several national publications, *Halo* was repackaged this month for retail with a new foil-wrap cover. The award sticker is on the front, with a special banner on the back that reads: "Look for the official soundtrack on bungie.com or your favorite retailer."

To promote the soundtrack in addition to Sumthing Distribution's in-store promotions with its music retailers, an extensive Bungie online marketing campaign is planned. The online store at the Bungie site also offers the *Halo* novel, strategy guide, T-shirts, and other merchandise. The music will get full exposure in the Xbox exhibit at the upcoming Electronic Entertainment Expo conference and trade show, expected to bring more than 50,000 attendees to the Los Angeles Convention Center May 22-24.

The soundtrack concept evolved quickly after strong fan response to the first trailers for *Halo* before Xbox was launched. Rodgers was originally going to be involved in producing the album, but the scheduling didn't work out, so Sumthing wound up with the distribution deal.

Sumthing Distribution launched four years ago as a distributor and creative outlet for independent artists and labels.

Uterano and Rodgers are already looking at other videogame projects. Uterano says, "With more music retailers getting into video and computer games, we're also thinking seriously of getting in game distribution as well."

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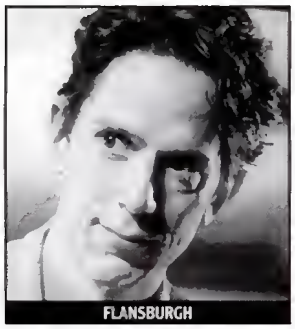
Kids And Adults Will 'No' Doubt Enjoy They Might Be Giants' Latest Via Idlewild

BY MOIRA McCORMICK

They Might Be Giants' (TMBG) antic, eccentric music, which the New York-based duo of John Flansburgh and John Linnell has been making for two decades, has long attracted grade-school-aged kids alongside the pair's adult target audience. Its recent Grammy Award win for best song written for a motion picture, television, or other visual media—for "Boss of Me," the theme to the hit TV series *Malcolm in the Middle*—further underlines its kid appeal.

Now, TMBG has taken the logical step of releasing its first album specifically tailored to kids: *No!*, which hits stores June 11 on Idlewild/Rounder Kids. Rounder is working the album to TMBG's fan base at mainstream record stores, as well as to the kids' specialty market, according to GM Paul Foley. The 17-track recording, produced by Flansburgh and Linnell, is an enhanced CD that enables users to manipulate the animated visuals accompanying each song.

Making an album for children "would have appealed to us from the very beginning," Flansburgh says (who is not a parent himself, though Linnell has a 3-year-old son), "if we hadn't been afraid that people would completely misconstrue where the band was heading. We have a really viable rock career—100 shows a year in rock venues, and we play rock festivals; we're a rock band.


FLANSBURGH

"I guess we just didn't want people to think we were leaving rock. Having done side projects [such as Flansburgh's band Monopuff], we knew that the first thing people ask in interviews is, 'Are you breaking up the band?' They think you're changing careers [when pursuing a different path]."

But with seven adult rock albums out at this point, TMBG felt it was established enough that no mistaken conclusions would be drawn. Plus, Flansburgh points out, "we've done a lot of outside work in TV and film music [including contributing to the soundtrack of *Austin Powers: The Spy Who Shagged Me*], so people have acclimated to the idea that TMBG does a variety of things." He notes that TMBG has also launched its first children's interactive Web site, giantkid.net, which provides previews of the music and interactive elements of *No!*

The selections on *No!* are lyrically fanciful and musically diverse, reflecting Flansburgh and Linnell's wide-ranging fascination with the arcane ("The Edison Museum"), the surreal ("I Am Not Your Broom"), and the fantastic ("Four of Two"). There's even a cover version of a '60s public-service announcement urging kids to cross streets at their proper corners, called "In the Middle, In the Middle, In the Middle" (sung by Flansburgh's wife, Robin Goldwasser.) "As far as we know, it's the only song whose publishing is controlled by the New York Department of Transportation," Flansburgh says. He notes that album track "Clap Your Hands" "is a groove song, almost like a James Brown song, and it's so simple—but perfect for kids. It gives them something to do, but chugs along in a very simple way."

Flansburgh says the band's adult fans have indicated that *No!* is something they'll also want to pick up. "We've gotten a clear response from them that this is a project they're very interested in. The songs aren't watered-down, there are interesting arrangements and production; for our fans, it's just a really nice slice of psychedelia."

Foley says, "We're targeting the album to be placed in the Giants' regular sections in record stores, such as Tower, Borders, and Barnes & Noble—all good Giants outlets and with traditional listening-station programs. We're advertising in magazines like *Blender*, *Magnet*, and *Time Out New York*, New York being by far their strongest market, with 10% of their sales coming from there."

On the children's' retail side, Rounder Kids is targeting children's specialty chains like Imaginarium and Zany Brainy/Right Start. Foley notes, "We'll also be working with Amazon and its past-buyer mailing list, which targets fans who've previously bought TMBG."

Flansburgh and Linnell will appear (without their electric backing band) at a series of in-stores to promote *No!* "The challenge with scheduling these in-stores," Foley says, "is that timing is crucial. We want the Giants fans, but we also want their kids, so the traditional Tower Records in-store time of 5 p.m. probably wouldn't work. We're looking at weekends [and] earlier in the day instead."

Billboard DIRECTORIES

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Declarations Of Independents™


by Chris Morris

TUCSON ROCKS: Sometimes the act of compiling a reissue can take on an autobiographical cast. So it was with *Think of the Good Times: The Tucson '60s Sound 1959-1968*, an entertaining and revealing collection recently released by Burbank, Calif.-based Dionysus Records' Bacchus Archives imprint.

The set—an expanded CD version of a Bacchus LP issued in 1990—is what Dionysus owner **Lee Joseph** calls a "total labor of love."

Born and raised in Tucson, Ariz., Joseph was raised on such local top 40 stations as KTKT and KIKX. (*Good Times* begins with a KTKT jingle and a vintage spot for a KIKX teen dance.) Like many of the stations in that era before national homogeneity became the airwave norm, those outlets seasoned their playlists with singles by local garage bands.

"All that stuff got played," Joseph recalls. "Regional radio was wonderful in the '60s."

Joseph maintained his affection for those little-known acts through the years. He says, "A friend of mine had a 'new wave' radio show on an FM station around 1981, and I gave him the idea of doing a show about Tucson music." Though the show never happened, Joseph compiled his favorite tracks and conducted interviews with many of the movers and shakers of '60s Tucson rock; the fruit of those labors became *Think of the Good Times*.

While some of the names on the package—like **the Dearly Beloved** and **the Grodes** (well-known among garage-rock aficionados for their "Let's Talk About Girls")—will be familiar to collectors, the majority of the acts never broke the surface outside Tucson. Joseph observes, "A lot of times with these regional bands, it was a dice roll."

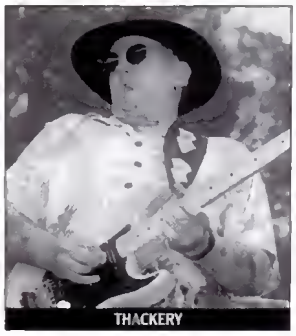
But few garage-rock fans will be able to resist the R&B-flavored stompers and surfy instrumentals proffered by such obscuros as **King Rock & the Knights**, **the Quinstrels**, **the Sot Weed Factor**, and **the Buckett City Distortion Rackett**.

Joseph continues to carry the torch, manning the DJ booth at the Bigfoot Lodge in Los Angeles' Atwater district every Saturday night and the last Thursday of every month. Hit him at the right time, and he might spin some vintage stuff for you.

FLAG WAVING: Eddie Hinton, one of the great lost voices of blue-eyed Southern soul, receives a tribute on singer/guitarist **Jimmy Thackery's** May 28 Telarc release *We Got It*.

Hinton, the longtime in-house guitarist at the storied Muscle Shoals, Ala., studio that became a '60s soul hit factory, was also a prolific songwriter; in 1977, he cut a scorching Capricorn album of his own, *Very Extremely Dangerous*.

Thackery remembers, "I was still in [the Washington, D.C., band] **the Nighthawks**, and one of us found a copy of *Very Extremely Dangerous*. We all just went nuts over it. We all thought he was black! . . . We decided to find this guy, and we finally tracked him down in Alabama."


THACKERY

Hinton, whose career was ultimately trashed by substance-abuse problems, went on the road with the Nighthawks for a couple of weeks. "He was eccentric, to say the least—kind of a mad genius," Thackery recalls. "Some nights he'd just curl up and take a nap on the monitors. The next night he was **Otis Presley**! You never knew what to expect."

Thackery lost touch with Hinton, who died in 1995, but his interest was rekindled in 2000, when Zane Records in the U.K. issued a staggering collection of Hinton demos and outtakes, *Dear Y'All*. "I brought it home, and my wife and I just hit the ceiling," Thackery says. "She came up with the idea of, 'Why don't you just do a bunch of these tunes?' "

Thackery and his band **the Drivers** turn in powerful performances of Hinton's material on *We Got It*. Thackery shines vocally and instrumentally on the irresistible title cut, keyboardist **Ernie Cate** of **the Cate Brothers** (who guest throughout) takes the lead on the potent ballad "It's All Wrong but It's All Right," and drummer **Mark Stutso** steps up to the mike for the powerful "Dangerous Highway." Thackery also contributes three original numbers, including a terrific instrumental, "Blues Dog Prowl."

In the end, *We Got It* is a fine homage to the difficult but amazing Hinton. Thackery's verdict: "He was a little schizo, but on the nights he was on, [it was] 'Fasten your seat belts.' "

Retail Track™



by Ed Christman

DVD IS THE KEY: With the Blackstone Group confirming that it has signed a definitive agreement to acquire a majority stake in the Columbia House record club (*Billboard*, March 16), Retail Track hears that the deal, which is expected to close in June, values the company at about $420 million, with Blackstone owning an 85% stake and the remaining 15% split evenly between current owners Sony Music Entertainment and the Warner Music Group.

The Blackstone Group is buying Columbia House on behalf of its Blackstone Capital Partners III investment fund. The debt funding will be provided by UBS Warburg and Banc of America Securities, according to a Blackstone press release. Sources suggest that Blackstone is putting up about $125 million, the banks are providing about $100 million in debt, and the two majors will be owed the remaining $95 million.

In its heyday in the mid-90's, Columbia House is said to have generated as much as $100 million in cash flow, but by the turn of the century it was barely profitable, prompting the owners to seek a merger with BMG Direct. But despite repeated attempts, the parties could never agree to terms. Meanwhile, a new management team revived Columbia House, returning the company to solid profitability, with the record club believed to have generated about $50 million in cash flow last year.

Columbia House chairman/CEO **Scott Flanders** says the explosive growth of DVD is the prime motivator in attracting Blackstone to the deal, while sources suggest Columbia House management (which is staying in place) hopes to ride the DVD wave so Blackstone can eventually do an initial public offering (IPO). A Blackstone spokesman and Flanders dismissed rumors that Blackstone is buying Columbia House so it can either flip it to BMG Direct or buy BMG Direct and merge the two. Proponents of either scenario see Blackstone's involvement as a way around U.S. regulatory agencies, which might not look kindly upon the majors trying to engineer such a merger themselves.

By keeping Sony and Warner as partners, it probably ensures that Columbia House will continue to be able to license music from the majors. For their part, the two majors may get to enjoy a further upside from their investment in Columbia House if the company continues to improve on profitability, which is an essential component of any contemplated IPO.

Flanders observes that DVD-player penetration has now reached 25% of U.S. households, and those households are buying twice as many movies compared with the same stage of VHS player penetration. He says, "As DVD pricing becomes more competitive, DVD sell-through will increasingly cannibalize rental video, and we will be the beneficiary of that mixture."

ANOTHER ONE (-STOP) BITES THE DUST: Sources say Brooklyn, N.Y.-based one-stop MCM is in the process of closing its doors, with owner **Meyer Minyon** said to be making the rounds to suppliers in an attempt to negotiate payment settlements. MCM had been a growing power in the New York one-stop community but fell on hard times when lower-priced Canadian product entered the Northeast market a few years back. Adding to its problems, Universal Music & Video Distribution (UMVD) withdrew early delivery privileges, apparently in punishment for an alleged MCM street-date violation. MCM responded by filing a suit Dec. 15, 2000, against UMVD that alleged the major engaged in unfair trade practices by punishing the one-stop and was seeking to cause intentional injury to the wholesaler's business while failing to take any action against Canadian exporters, who are selling Universal albums in the U.S. before street date and for cheaper prices than MCM pays. That lawsuit is ongoing, although the court threw out part of MCM's allegations.

In related news, sources say UMVD is once again pruning its one-stop customer lists, cutting off about 20 of them from buying direct from the company. The move comes almost a year after UMVD went through a similar exercise that saw 15 one-stops lose the privilege of buying directly from the major. UMVD never commented on the strategy, but industry observers at that time speculated that the 15 one-stops were eliminated from direct purchasing because they did not generate enough billing, their financial wherewithal was doubted, or they were known to have an occasional lapse in adhering to ethical business practices.

BRANDING: The Hard Rock Cafe, which runs 100-plus restaurants in 40 countries, continues to look for ways to brand itself. Its latest move is to open an interactive memorabilia museum at the Guinness World Records Experience in Orlando, Fla. The 17,000-square-foot Hard Rock Vault will house a museum space containing costumes and instruments from rock's best-known artists, a merchandise store, and a snack bar.

RIAA Certifications For April

Following are the April Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Linkin Park, *Hybrid Theory*, Warner Bros., 8 million.
Limp Bizkit, *Chocolate Starfish and the Hot Dog Flavored Water*, Interscope, 6 million.
Willie Nelson, *Stardust*, Columbia, 5 million.
Willie Nelson, *Willie Nelson's Greatest Hits (& Some That Will Be)*, Columbia, 4 million.
R. Kelly, *TP-2.com*, Jive, 4 million.
Tim McGraw, *Greatest Hits*, Curb, 3 million.
Ja Rule, *Pain Is Love*, Murder Inc./Def Jam, 3 million.
Puddle of Mudd, *Come Clean*, Flawless/Geffen/Interscope, 2 million.
Celine Dion, *A New Day Has Come*, Epic, 2 million.
Various artists, *Now That's What I Call Music! Vol. 9*, Universal/EMI/Zomba/Sony, 2 million.
Soundtrack, *Moulin Rouge*, Interscope, 2 million.
Soundtrack, *Singles*, Epic, 2 million.

PLATINUM ALBUMS (1 million units)

Simon & Garfunkel, *Collected Works*, Columbia, their ninth.
Various artists, *WoW! Gospel 2001*, Verity.
AZ Yet, *AZ Yet*, LaFace, its first.
Brandy, *Full Moon*, Atlantic, her third.
Lonestar, *I'm Already There*, BNA Records, its second.
Martina McBride, *Greatest Hits*, RCA Nashville, her fifth.
Master P, *Ice Cream Man*, No Limit/Priority, his fourth.
Diamond Rio, *Greatest Hits*, Arista Nashville, its third.
Willie Nelson, *Half Nelson*, Columbia, his 13th.
Luther Vandross, *This Is Christmas*, Epic, his 13th.
Rascal Flatts, *Rascal Flatts*, Lyric Street/Hollywood, its first.
Conjunto Primavera, *Necesito Decirte*, Fonovisa, its first.
Michelle Branch, *The Spirit Room*, Maverick/Warner Bros., her first.
Various artists, *Now That's What I Call Music! Vol. 9*, UTV.
Celine Dion, *A New Day Has Come*, Epic, her eighth.

GOLD ALBUMS (500,000 units)

Various artists, *WoW Worship Green*, Integrity.
Neil Diamond, *The Essential Neil Diamond*, Columbia, his 37th.
John Mayer, *Room for Squares*, Aware/Columbia, his first.
Incubus, *S.C.I.E.N.C.E.*, Immortal/Epic, its third.
Brandy, *Full Moon*, Atlantic, her third.
Van Morrison, *Days Like This*, Polydor/Atlas, his eighth.
Josh Groban, *Josh Groban*, Reprise/Warner Bros., his first.
Brad Paisley, *Part II*, Arista Nashville, his second.
Joe, *Better Days*, Jive/Zomba, his third.
Mystikal, *Tarantula*, Jive/Zomba, his fifth.
Barry White, *Ultimate Collection*, UTV, his 12th.
B2K, *B2K*, Epic, its first.
Nappy Roots, *Watermelon, Chicken & Gritz*, Atlantic, their first.
Third Day, *Time*, Essential/Zomba, its second.
Various artists, *Songs 4 Worship: Be Glorified*, Integrity.
Luther Vandross, *Greatest Hits*, Epic, his 16th.
Conjunto Primavera, *Ansia de Amor*, Fonovisa, its third.
Alison Krauss, *Forget About It*, Rounder, her fourth.
Various artists, *Now That's What I Call Music! Vol. 9*, UTV.
Barbra Streisand, *Je m'appelle Barbra*, Columbia, her 45th.
Barbra Streisand, *Simply Streisand*, Columbia, her 46th.
Pete Yorn, *musicforthemorningafter*, Columbia, his first.
Various artists, *WWF Forceable Entry*, Smack Down!/Columbia.
Celine Dion, *A New Day Has Come*, Epic, her ninth.
Paul McCartney, *Driving Rain*, Capitol, his 12th.
Tweet, *Southern Hummingbird*, the Gold Mind/Elektra, her first.

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Columbia TriStar Gives 'Memento' DVD Special-Edition Treatment

BY CATHERINE CELLA

The backward-running storyline of *Memento*, the Guy Pearce-starrer about an amnesiac searching for his wife's killer, allowed for the creation of a very unique set of special features on the film's two-disc limited-edition DVD ($27.95), due Tuesday (21) on Columbia TriStar Home Entertainment.

The film's Academy Award-nominated writer/director Christopher Nolan explains, "People are now becoming very familiar with the DVD format, so we wanted to take advantage of that and be a little more challenging."

Nolan actually designed the DVD for Columbia, incorporating the whole DVD experience in everything from the outside look of the box to the inner workings of the disc. The packaging was created to look like a psychiatrist's case file, while navigating the DVD itself requires solving puzzles as challenging as those of the amnesiac character in the film.

"Nothing about *Memento* is easy," Columbia VP of marketing Tracey Garvin notes. "The packaging itself is a challenge. We tried to make it as unique an experience as possible for the consumer and yet not make it so frustrating that people couldn't do it."

For example, a long-awaited chronological version of the film is a very well-hidden Easter egg on the second disc. There are also multiple commentaries that come up randomly each time the DVD is placed in the player. Nolan advises viewers to listen to these commentaries more than once.

One of the director's special requests was that Columbia digitize his shooting script—handwritten notes, coffee stains, and all—and make it available for alternate-angle viewing. He says, "I think [this] is a very effective way of getting some significant insight into the process of filmmaking."

The two-disc set also includes a digitally remastered version of *Memento*, director's script and commentary, production stills and sketches, trailers, scene selections, and more—all accessed by unconventional means.

"This DVD is truly the director's vision," says the title's marketing manager, Laurie James. "He wants the viewer to have the same kind of frustrating experience as the lead character—where it's not all black-and-white."

Film buffs can also look forward to *Anatomy of a Scene*, a 23-minute documentary proceeding from script to design to photography to screen version.

Nolan promises that not all of the film's back story is explored even on this special-edition DVD. "We didn't want to betray all the behind-the-scenes, give away all the information that deconstructs the reality you pour your heart into creating. It's too early for that. Thirty years from now, if someone's interested, I'll be happy to dust it off and give away all that stuff. [For now], this was a very ambitious project. And I'm enormously delighted with the product that came out."

While the film's storyline often proves challenging for viewers, Nolan says that *Memento*, which also stars Carrie-Anne Moss and Joe Pantoliano, was not actually a difficult film to make. "In film, the difficulty is sustaining that initial enthusiasm you have for a project," he says. "As soon as I heard my brother [Jonathan's] short story [on which the movie is based], my mind started spinning. When you're inspired like that—and working with such a great bunch of people—it seems easy."



'We didn't want to betray all the behind-the-scenes, give away all the information that deconstructs the reality you pour your heart into creating. It's too early for that. Thirty years from now, if someone's interested, I'll be happy to dust it off and give away all that stuff.'

—CHRISTOPHER NOLAN, WRITER/DIRECTOR

Finding a distributor, however, proved a bit more difficult. Fellow director Steven Soderbergh offered to help—and in the process, landed Nolan the director's chair for *Insomnia* (the Al Pacino, Robin Williams, and Hilary Swank thriller coming to theaters Friday [24])—when *Memento* was being turned down by every distributor in town.

"What impressed me was how unified the film was," Soderbergh says. "It was beautifully written, it was beautifully acted, it was beautifully directed, it was beautifully shot and cut. That's really rare—especially in a director's second film." (Nolan's debut directorial work was 1998's *Following*.)

Columbia originally released *Memento* on DVD last September but put a special-edition project on the back burner because Nolan was immersed in work on *Insomnia*. That project, a single-disc version priced at $24.95, only included such extras as a trailer, director interview, and filmography information.

"The original DVD came out at the worst possible time in retail," notes Vince Szydlowski, senior director of product at Virgin Entertainment Group North America, "but it still ranked No. 14 in our top DVD sellers for 2001. We're pretty excited about all the special features on the limited edition. We've got *Memento* running in our monitor program and are trying to get a Christopher Nolan in-store. It's good timing with *Insomnia* opening on the 24th."

Szydlowski expects the limited edition to perform even better than the original DVD. "With this type of movie, you leave wanting more . . . always," he says. "So the add-ons are going to attract not only the DVD's initial buyers but those who waited for the limited edition. And then there are first-time viewers, as the film gains buzz as a home video release."

Garvin, whose marketing campaign for the title includes placing ads in Best Buy and Wal-Mart circulars, is taking a wait-and-see approach to its future forays into similar special-editions projects. "Once we see how it is received, we can take what we have learned to mix it up a little bit," Garvin says. "Maybe we can take a risk, take a challenge, and the public will actually embrace it."

James concurs, adding, "I think people are going to be more open-minded and look for new ways to market things. If you have a unique product, you have to market it the same way. The whole navigation process through this DVD is very unique."

Picture This™



by Jill Pesselnick

VHS VALUE: "Don't count VHS tapes out" is the message being espoused by the International Recording Media Assn.'s (IRMA) VHS Videocassette Coalition, a group established in 1999 that is receiving a newfound push in front of VHS's upcoming 25th anniversary on the market. The coalition, comprising videotape manufacturers and duplicators, plans on putting together promotions for rental chains to urge them not to prematurely reduce shelf space for VHS. It will also take out ads in trade magazines and launch a direct-mail campaign. IRMA recently released research showing that annual sales of VHS recorders (19.5 million) are outpacing DVD players (12.7 million) and that 95% of U.S. TV households have at least one VCR.

Meanwhile, more than 120 million DVDs shipped in first-quarter 2002, according to the DVD Entertainment Group (DEG), a 74% increase from last year. Software shipments have now exceeded 790 million units since the format's inception. Additionally, 3.6 million DVD players shipped in the first quarter, a 29% gain from last year. A total of 35 million players have shipped since the format launched, and the DEG predicts that 20 million players will ship to retailers this year alone.

EAGLE EYES YES: Eagle Vision, a developer of video and TV products for music artists, exclusively tells *Billboard* that it will release *Yes Symphonic Live*, a new VHS ($19.98) and two-disc DVD ($24.98) from the British rock act June 18. This September, it will also be the first music title to be released on JVC's new Digital-VHS (D-VHS) format. (Artisan Home Entertainment's *Terminator 2: Judgement Day* will be the first title available on D-VHS and is expected by the end of this month.)

eagle vision

The **Yes** project was shot at the group's stop in Amsterdam during last year's Symphonic Tour. It includes performances of 14 songs amidst a unique orchestral accompaniment and a number of bonus features, including the Yes documentary *Dreamtime*.

Eagle Vision president **Steve Sterling** says that the project is likely to have a long shelf life because of its production value. "We committed to a high-definition production and a top-quality multichannel mix. We also have 30 minutes of graphics on the DVD. Yes has been extremely innovative and visually creative their entire careers."

The band will embark on a U.S. tour this summer, and Eagle Vision will push the product at tour stops. Sterling also says the company aims to screen the DVD in high-definition theaters in major U.S. markets near street date and is planning on coordinating product and concert ticket giveaways in conjunction with the title.

RETAIL NEWS: Blockbuster will begin testing its new Rewards Platinum program this summer, allowing renters to keep three DVDs or VHS tapes out at a time without being charged late-viewing fees. Interested participants must pay a $59.99 fee per year and will still be charged a regular rental fee for each title they check out. The program is expected to be tested only in a few major markets, though exact details are not yet known. In other Blockbuster news, the chain recently acquired the 68-store Mr. Movies chain, with locations in Minnesota and Iowa.

The Hollywood Video chain is hoping to add Game Crazy specialty departments to up to 200 stores by the end of the year. Game Crazy departments—which sell game systems, accessories, and new and used software, as well as offering game rentals—currently exist in 66 stores.

GROWING OUT: Independent video distributor York Entertainment hopes to expand its 1-year-old York International division with the appointment of **William Cunningham** to the newly created position of acquisitions associate, according to York president/CEO **Tanya York**. "[Cunningham] is going to be looking to broaden our international focus and get more mainstream, action, thrillers, and even some family titles," she says. "We'll also be looking at some non-English-language acquisitions." The company distributes an average of 50-70 titles per year under the York Urban, York Latino, York Entertainment, York En Español, and International labels. Upcoming releases include July 23's urban comedy *Hairdo U* and the Aug. 13 urban action film *Snuffed Out*.

NO 'R' IN RINGS: Though previously expected to carry an R rating, the Nov. 12 special extended edition DVD and VHS of *The Lord of the Rings: The Fellowship of the Ring* will be rated PG-13.

Retailers Explore Cross-Promotion Opportunities

BY CATHERINE CELLA

The recent history of music retail reads like a tale of two generations. Baby-boomer demand ushered in the launch of such major music stores as Tower and Virgin in the 1960s and 1970s. With the advent of home-video formats —VHS, videogame, and, most recently, DVD—music stores have changed focus to cater to the needs of boomers' more video-minded children.

"Most people think of Tower as a music store. We're certainly audio specialists," says the 102-store, West Sacramento, Calif.-based chain's VP of video John Thrasher. "But DVD has grown dramatically. It's the most successful format that's been launched, period."

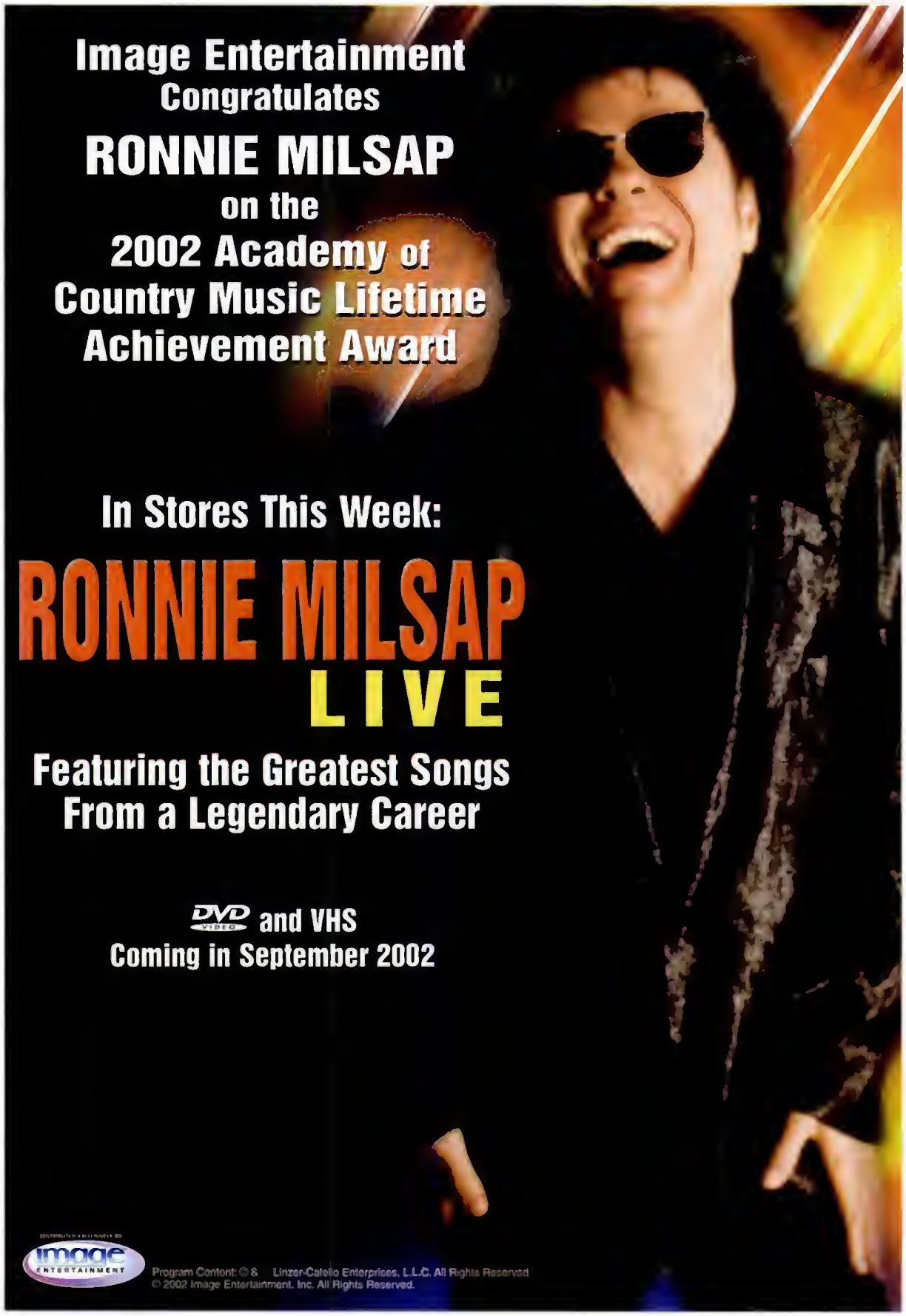
Thrasher says that Tower's square footage devoted to DVD has kept pace with sales, which now account for 15%-18% of Tower's domestic revenue. As one of the original test-launch sites when Warner debuted the first DVDs five years ago, Tower has been involved in the format from the outset.

Virgin Megastores have also welcomed the format with open arms. "It's part of the Virgin philosophy to embrace new formats from day one," says senior VP of product and marketing Dave Alder of the L.A.-based, 22-store North American Megastore chain. He credits Virgin's loyal customer base of collectors for getting it into the DVD market early on. At around 18%, Virgin's DVD revenue numbers are similar to Tower's.

Virgin will take advantage of the format's consumer reception with its May Movie Month promotion. More prime floor space is being given to DVD, VHS, soundtracks, and film-related books, and the chain is offering a "buy one, get the second half-price" DVD deal. A similar campaign is set for this September; Virgin is expecting DVD sales to skyrocket to 25% of its revenue this month.

Tower also cross-promotes, especially with hit DVD titles. "Hits bring people into the store," Thrasher notes. "What you're trying to do is create synergies between various other products that we sell for that hit. *Harry Potter*, for example, has cross-merchandising opportunities in VHS, DVD, music soundtrack, and books. As to whether DVD draws in customers who then buy unrelated CDs, well, that's an open question."

As Thrasher points out, DVD packaging makes it easy for music stores to add the format. "The package fits the rack profile that most of us have had as a browsing experience for customers. And if people are going to collect entertainment goods, they think of the combination stores."



MAY 25 2002 Billboard® TOP VHS SALES™

Compiled from a national sample of retail store and mail/online reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1 — 1 Week At Number 1				
1	NEW	**SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN** BUENA VISTA HOME ENTERTAINMENT 38886	Animated	2002	NR	14.99
2	NEW	**BARNEY'S BEACH PARTY** HIT ENTERTAINMENT 2055	Barney	2002	NR	14.95
3	6	**CINDERELLA II-DREAMS COME TRUE** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22818	Animated	2002	NR	26.99
4	5	**JUSTICE LEAGUE** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22226	Animated	2002	NR	14.95
5	15	**STAR WARS EPISODE 1: THE PHANTOM MENACE** FOXVIDEO 2000092	Liam Neeson Ewan McGregor	1999	PG	14.98
6	7	**THE HUNCHBACK OF NOTRE DAME II** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15056	Animated	2002	G	29.99
7	9	**SHREK** DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
8	8	**TRAINING DAY** WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
9	20	**STAR WARS TRILOGY** FOXVIDEO 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
10	10	**LEGALLY BLONDE** MGM HOME ENTERTAINMENT 1002824	Reese Witherspoon	2001	PG-13	14.95
11	1	**DRAGONBALL Z: MAJIN BUU-EMERGENCE (UNEDITED)** FUNIMATION 343	Animated	2002	NR	14.95
12	2	**DRAGONBALL Z: FUSION-EVIL BUU (UNEDITED)** FUNIMATION 349	Animated	2002	NR	14.95
13	4	**DRAGONBALL Z: FUSION-EVIL BUU (EDITED)** FUNIMATION 350	Animated	2002	NR	14.95
14	3	**DRAGONBALL Z: MAJIN BUU-EMERGENCE (EDITED)** FUNIMATION 344	Animated	2002	NR	14.95
15	14	**MOULIN ROUGE** FOXVIDEO 2000425	Nicole Kidman Ewan McGregor	2001	PG-13	14.95
16	RE-ENTRY	**POWER RANGERS: TIME FORCE-END OF TIME** BUENA VISTA HOME ENTERTAINMENT 38617	Power Rangers	2002	NR	14.99
17	13	**SCOOBY-DOO AND THE RELUCTANT WEREWOLF** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1870	Scooby-Doo	2002	NR	14.95
18	12	**BATMAN: LEGEND BEGINS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22310	Animated	2002	NR	14.95
19	11	**THIRTEEN GHOSTS** WARNER HOME VIDEO 22003	Shannon Elizabeth Matthew Lillard	2001	R	22.98
20	12	**SPONGE BUDDIES** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 888153	Spongebob Squarepants	2002	NR	12.95
21	16	**ATLANTIS: THE LOST EMPIRE** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23022	Animated	2001	PG	26.99
22	12	**NAUTICAL NONSENSE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 888113	Spongebob Squarepants	2002	NR	12.95
23	19	**PETER PAN (SPECIAL EDITION)** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23868	Animated	1953	G	24.99
24	21	**SCARY MOVIE 2** DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25984	Anna Faris Regina Hall	2001	R	14.99
25	RE-ENTRY	**POWER RANGERS: TIME FORCE-DAWN OF DESTINY** BUENA VISTA HOME ENTERTAINMENT 38518	Power Rangers	2002	NR	14.99
26	25	**WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY** HIT ENTERTAINMENT 2510	The Wiggles	2002	NR	14.95
27	23	**DORA SAVES THE PRINCE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 888183	Dora The Explorer	2002	NR	12.95
28	24	**LARA CROFT: TOMB RAIDER** PARAMOUNT HOME ENTERTAINMENT 61903	Angelina Jolie	2001	PG-13	14.95
29	22	**THE MUMMY RETURNS** UNIVERSAL STUDIOS HOME VIDEO 06741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
30	28	**BABY BOY** COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	2001	R	14.95
31	26	**BALTO II: WOLF QUEST** UNIVERSAL STUDIOS HOME VIDEO 95853	Animated	2001	NR	19.99
32	30	**TOM & JERRY: MAGIC RING** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 66601	Animated	2002	NR	14.95
33	27	**THE PRINCESS DIARIES** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23838	Anne Hathaway Julie Andrews	2001	G	22.98
34	37	**BRIDGET JONES'S DIARY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24047	Renee Zellweger	2001	R	14.99
35	31	**O BROTHER, WHERE ART THOU?** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24104	George Clooney	2000	PG-13	24.99
36	35	**PLANET OF THE APES** FOXVIDEO 2000288	Mark Wahlberg Helena Bonham Carter	2001	PG-13	14.99
37	33	**A KNIGHT'S TALE** COLUMBIA TRISTAR HOME VIDEO 08140	Heath Ledger	2001	PG-13	14.95
38	39	**BRING IT ON** UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.99
39	40	**PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23971	Ben Affleck Josh Hartnett	2001	PG-13	24.99
40	32	**ELMO'S WORLD: SPRINGTIME FUN** SONY WONDER/SONY MUSIC ENTERTAINMENT 54181	Sesame Street Muppets	2002	NR	12.99

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $10 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

MAY 25 2002 Billboard® TOP DVD SALES™

Compiled from a national sample of retail store and mail/online reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 — 1 Week At Number 1			
1	NEW	**ALI** COLUMBIA TRISTAR HOME VIDEO 05869	Will Smith	R	24.96
2	1	**BEHIND ENEMY LINES** FOXVIDEO 2003852	Owen Wilson Gene Hackman	PG-13	27.98
3	NEW	**NOT ANOTHER TEEN MOVIE** COLUMBIA TRISTAR HOME VIDEO 07852	Chyler Leigh Chris Evans	R	27.96
4	NEW	**SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN** BUENA VISTA HOME ENTERTAINMENT 25886	Animated	NR	19.99
5	2	**BLACK KNIGHT** FOXVIDEO 2003888	Martin Lawrence	PG-13	26.98
6	4	**TRAINING DAY** WARNER HOME VIDEO 21992	Denzel Washington Ethan Hawke	R	26.98
7	3	**DOMESTIC DISTURBANCE** PARAMOUNT HOME ENTERTAINMENT 207724	John Travolta Vince Vaughn	PG-13	29.99
8	5	**SPY GAME (WIDESCREEN)** UNIVERSAL STUDIOS HOME VIDEO 21552	Robert Redford Brad Pitt	R	26.98
9	6	**THIRTEEN GHOSTS** WARNER HOME VIDEO 22003	Shannon Elizabeth Matthew Lillard	R	24.98
10	RE-ENTRY	**FRIENDS: COMPLETE FIRST SEASON** WARNER HOME VIDEO 17804	Jennifer Aniston Matthew Perry	NR	69.98
11	NEW	**JERRY MAGUIRE** COLUMBIA TRISTAR HOME VIDEO 02086	Tom Cruise Cuba Gooding, Jr.	R	27.96
12	9	**BANDITS** MGM HOME ENTERTAINMENT 1003235	Bruce Willis Billy Bob Thornton	PG-13	26.98
13	8	**SERENDIPITY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13	29.99
14	18	**STAR WARS: EPISODE I-THE PHANTOM MENACE** FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
15	13	**THE USUAL SUSPECTS** MGM HOME ENTERTAINMENT 1003332	Stephen Baldwin Kevin Spacey	R	24.98
16	10	**SPY GAME (PAN & SCAN)** UNIVERSAL STUDIOS HOME VIDEO 21987	Robert Redford Brad Pitt	R	26.98
17	15	**SHREK (SPECIAL EDITION)** DREAMWORKS HOME ENTERTAINMENT 80012	Mike Myers Eddie Murphy	PG	26.99
18	14	**K-PAX** UNIVERSAL STUDIOS HOME VIDEO 21553	Kevin Spacey Jeff Bridges	PG-13	26.98
19	21	**PEARL HARBOR/ARMAGEDDON** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27376	Ben Affleck Bruce Willis	PG	29.99
20	12	**MULHOLLAND DRIVE** UNIVERSAL STUDIOS HOME VIDEO 21700	Naomi Watts Laura Elena-Harring	R	32.98
21	19	**JAY AND SILENT BOB STRIKE BACK** DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24005	Jason Mewes Kevin Smith	R	29.99
22	7	**JUSTICE LEAGUE** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22226	Animated	NR	19.98
23	16	**THE ONE** COLUMBIA TRISTAR HOME VIDEO 0006392	Jet Li	PG-13	27.96
24	22	**THE FAST AND THE FURIOUS** UNIVERSAL STUDIOS HOME VIDEO 21276	Paul Walker Vin Diesel	PG-13	26.98
25	RE-ENTRY	**INDEPENDENCE DAY (WIDESCREEN)** FOXVIDEO 2003988	Will Smith Jeff Goldblum	PG-13	19.98

MAY 25 2002 Billboard® TOP VIDEO RENTALS™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 — 2 Weeks At Number 1		
1	1	**BEHIND ENEMY LINES** FOXVIDEO 2004039	Owen Wilson Gene Hackman	PG-13
2	2	**DOMESTIC DISTURBANCE** PARAMOUNT HOME ENTERTAINMENT 207723	John Travolta Vince Vaughn	PG-13
3	NEW	**NOT ANOTHER TEEN MOVIE** COLUMBIA TRISTAR HOME VIDEO 07287	Chyler Leigh Chris Evans	R
4	3	**BLACK KNIGHT** FOXVIDEO 2003888	Martin Lawrence	PG-13
5	4	**SPY GAME** UNIVERSAL STUDIOS HOME VIDEO 80148	Robert Redford Brad Pitt	R
6	RE-ENTRY	**ALI** COLUMBIA TRISTAR HOME VIDEO 05725	Will Smith	R
7	5	**SERENDIPITY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24170	John Cusack Kate Beckinsale	PG-13
8	7	**BANDITS** MGM HOME ENTERTAINMENT 1003234	Bruce Willis Billy Bob Thornton	PG-13
9	6	**TRAINING DAY** WARNER HOME VIDEO 21992	Denzel Washington Ethan Hawke	R
10	8	**THIRTEEN GHOSTS** WARNER HOME VIDEO 22003	Shannon Elizabeth Matthew Lillard	R
11	9	**RIDING IN CARS WITH BOYS** COLUMBIA TRISTAR HOME VIDEO 07129	Drew Barrymore Steve Zahn	PG-13
12	10	**K-PAX** UNIVERSAL STUDIOS HOME VIDEO 89147	Kevin Spacey Jeff Bridges	PG-13
13	11	**DON'T SAY A WORD** FOXVIDEO 2003428	Michael Douglas	R
14	12	**JOY RIDE** FOXVIDEO 2003492	Steve Zahn Paul Walker	R
15	14	**THE LAST CASTLE** DREAMWORKS HOME ENTERTAINMENT 80869	Robert Redford James Gandolfini	R
16	13	**NOVOCAINE** ARTISAN HOME ENTERTAINMENT 22333	Steve Martin	R
17	16	**HAROBALL** PARAMOUNT HOME ENTERTAINMENT 336790	Keanu Reeves	PG-13
18	17	**ORIGINAL SIN** MGM HOME ENTERTAINMENT 1001871	Antonio Banderas Angelina Jolie	R
19	15	**ZOOLANDER** PARAMOUNT HOME ENTERTAINMENT 207373	Ben Stiller	PG-13
20	18	**A.I.: ARTIFICIAL INTELLIGENCE** DREAMWORKS HOME ENTERTAINMENT 80859	Haley Joel Osment Jude Law	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $3 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ▲ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $10 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. All rights reserved.

PROGRAMMING

Music & Showbiz™



by Carla Hay

TRIBECA FILM FESTIVAL: When people think of world-class film festivals, Cannes and Sundance come to mind. But now the Tribeca Film Festival joins those prestigious ranks. The first Tribeca Film Festival—held May 8-12 in New York—was a triumph in terms of sheer variety, quality of entertainment, and the caliber of participants. Even more commendable, the event was well-organized, and staffers were extremely helpful to attendees.

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TRIBECA FILM FESTIVAL

The Tribeca Film Festival was co-founded by **Robert De Niro** and film producer **Jane Rosenthal** to celebrate New York as a major film capital. Panelists at the festival featured a host of notables, including **Martin Scorsese, Susan Sarandon, T-Bone Burnett, Robbie Robertson,** and **Lauren Bacall.**

The music industry was out in force at the festival. MTV, a festival sponsor, presented a rock and comedy concert May 10 that starred **Sheryl Crow, Counting Crows, Wyclef Jean, Jimmy Fallon,** and **Robin Williams.**

There were also several outstanding music documentaries that had advance or exclusive screenings at the festival.

Most emotionally powerful: *Hip Hop Hope*, directed by **Darrell Wilks.** This film documented the reaction of several New York underground hip-hop artists to the tragedies of last Sept. 11. Although the film's editing was at times rough around the edges, *Hip Hop Hope* has a moving emotional impact.

Most entertaining: *Breath Control: The History of the Human Beat Box* (directed by **Joey Garfield** and **Jacob Craycroft**) is a thoroughly enjoyable and educational account of this underrated hip-hop art form. Artists featured in the film included **Doug E. Fresh, Michael Franti, Rahzel** from the **Roots, Zap Mama, Click, Biz Markie,** and the late **Buff** from the **Fat Boys.**

Most historical: *Standing in the Shadows of Motown*, directed by **Paul Justman**, tells the previously untold story of Motown backup musicians **the Funk Brothers.** The best parts of the film, which could easily have stood on their own, were the electrifying tribute concert scenes, in which the Funk Brothers performed their biggest hits with such artists as **Chaka Khan, Gerald Levert, Bootsy Collins, Joan Osborne,** and **Ben Harper.**

Most appealing to world-music fans: *I'll Sing for You (Je Chanterai Pour Toi)*, directed by **Jacques Sarasin.** This French film with English subtitles is about the African artist **KarKar,** who was briefly considered the **Elvis Presley** of his native Mali in the late-1950s. Though a little slow-paced, the movie is ultimately a fascinating character study.

Most sentimental: *Jimmy Scott: If You Only Knew*, directed by **Matthew Buzzell.** This documentary is a sweet and touching portrayal of 76-year-old Scott, a critically acclaimed jazz musician who still performs around the world.

Although several major-studio films were screened as part of the festival, many of the real gems were the low-budget, independent films—a testament, perhaps, to the festival's spirit of giving recognition to unsung heroes.

NEWSLINE...

As expected (*Billboard*, May 4), MTV president of entertainment Brian Graden has added the same title for VH1. In other VH1 news, Lauren Zalaznick has exited as senior VP of original programming and development. She has been named president of Trio and executive VP of emerging networks for Universal Television, Trio's parent . . . Nickelback tops the list of nominees for the 2002 MuchMusic Video Awards, to be presented June 16 in Toronto. Nickelback's "How You Remind Me" and "Too Bad" landed a total of eight nominations. A complete list of nominees can be found at muchmusic.com.

Compiled by Carla Hay.

MAY 25 2002 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending MAY 12, 2002

BET
Continuous programming
1234 W Street, NE, Washington, D.C. 20018

1. ALICIA KEYS, HOW COME YOU DON'T CALL ME
2. BIG TYMERS, STILL FLY
3. B2K, GOTS TA BE
4. BRANDY, FULL MOON
5. ASHANTI, FOOLISH
6. P. DIDDY, I NEED A GIRL (PART ONE)
7. TRUTH HURTS, ADDICTIVE
8. SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE FUNK)
9. JANIRA, ANYTHING
10. LIL' BOW WOW!, TAKE YA HOME
11. BUSTA RHYMES, PASS THE COURVOISIER PART II
12. LUDACRIS, SATURDAY (OOOH! OOOH!)
13. NAUGHTY BY NATURE, FEELS GOOD
14. MYSTIKAL, TARANTULA
15. LIL' ROMEO, 2 WAY
16. MUSIQ, HALFCRAZY
17. DONELL JONES, YOU KNOW THAT I LOVE YOU
18. KAMPTONS, MY JACKET
19. JOE, WHAT IF A WOMAN
20. JAY-Z, SONG CRY
21. MARY J. BLIGE, RAINY DAYZ
22. CAM'RON, OH BOY
23. NAPPY ROOTS, AWNAW
24. REMY SHAMD, TAKE A MESSAGE
25. FAT JOE, WHAT'S LUV
26. USHER, U DON'T HAVE TO CALL
27. JA RULE, DOWN ASS CHICK
28. AVANT, MAKIN GOOD LOVE
29. ISYSS, DAY & NIGHT
30. YING YANG TWINS, SAY I YI YI
31. JIM CROW, HOLLA AT A PLAYA
32. RUFF ENDZ, SOMEONE TO LOVE YOU
33. JAGGED EDGE, I GOT IT
34. JILL SCOTT, GIMME
35. RAPHAEL SAADIQ, BE HERE
36. G-DEP, SPECIAL DELIVERY
37. LATHUN, FORTUNATE
38. NAS, ONE MIC
39. FAITH EVANS, I LOVE YOU
40. ARCHIE [illegible]

NEW ONS
[illegible]
BOYZ 2 MEN, THE COLOR OF LOVE
G DEP, EVERYDAY
BLACKALICIOUS, MAKE YOU FEEL THAT WAY
LIL' WAYNE, WAY OF LIFE
SWIZZ BEATS, GUILTY

CMT
Continuous programming
2806 Opryland Drive, Nashville, TN 37214

1. ALAN JACKSON, DRIVE (FOR DADDY GENE)
2. TOBY KEITH, MY LIST
3. KENNY CHESNEY, THE GOOD STUFF
4. STEVE AZAR, I DON'T HAVE TO BE ME
5. CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
6. BRAD PAISLEY, I'M GONNA MISS HER
7. TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
8. TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
9. RASCAL FLATTS, I'M MOVIN' ON
10. ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
11. WILLIE NELSON, MENDOCINO COUNTY LINE
12. TRICK PONY, JUST WHAT I DO
13. BROOKS & DUNN, MY HEART IS LOST TO YOU
14. GARY ALLAN, THE ONE
15. LONESTAR, NOT A DAY GOES BY
16. REBECCA LYNN HOWARD, FORGIVE
17. KASEY CHAMBERS, NOT PRETTY ENOUGH
18. EMERSON DRIVE, I SHOULD BE SLEEPING
19. DARRYL WORLEY, I MISS MY FRIEND
20. TIM MCGRAW, ANGEL BOY
21. TRACE ADKINS, HELP ME UNDERSTAND
22. GARY ALLAN, RIGHT WHERE I NEED TO BE
23. ALISON KRAUSS, THE LUCKY ONE
24. MICKEL CREEK, THE LIGHTHOUSE'S TALE
25. MARTINA MCBRIDE, BLESSED
26. CYNDI THOMSON, WHAT I REALLY MEANT TO SAY
27. KENNY CHESNEY, YOUNG
28. JOANNA JANET, SINCE I'VE SEEN YOU LAST
29. PATTY LOVELESS, OUT OF CONTROL, RAGING FIRE
30. GARTH BROOKS, WRAPPED UP IN YOU
31. DIAMOND RIO, ONE MORE DAY
32. MONTGOMERY GENTRY, COLD ONE COMIN' ON
33. CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
34. TIM MCGRAW, THE COWBOY IN ME
35. THE SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
36. TRACE ADKINS, I M TRYIN
37. JO DEE MESSINA, BRING ON THE RAIN
38. TOBY KEITH, I WANNA TALK ABOUT ME
39. GARTH BROOKS & TRISHA YEARWOOD, SOMEDAY WHEN I'M GONE
40. BROOKS & DUNN, [illegible]

NEW ONS
NO NEW ONS THIS WEEK

MTV
Continuous programming
1515 Broadway, New York, NY 10036

1. EMINEM, WITHOUT ME
2. NO DOUBT, HELLA GOOD
3. P. DIDDY, I NEED A GIRL (PART ONE)
4. NAS, ONE MIC
5. SHAKIRA, UNDERNEATH YOUR CLOTHES
6. LUDACRIS, SATURDAY (OOOH! OOOH!)
7. KORN, HERE TO STAY
8. BUSTA RHYMES, PASS THE COURVOISIER PART II
9. NAPPY ROOTS, AWNAW
10. ASHANTI, FOOLISH
11. ALICIA KEYS, HOW COME YOU DON'T CALL ME
12. MUSIQ, HALFCRAZY
13. WHITE STRIPES, FELL IN LOVE WITH A GIRL
14. PUDDLE OF MUDD, DRIFT & DIE
15. GOO GOO DOLLS, HERE IS GONE
16. CHAD KROEGER, HERO
17. USHER, U DON'T HAVE TO CALL
18. MARY J. BLIGE, RAINY DAYZ
19. PINK, DON'T LET ME GET ME
20. MOBY, WE ARE ALL MADE OF STARS
21. ANGIE STONE, WISH I DIDN'T MISS YOU
22. TRUTH HURTS, ADDICTIVE
23. BRANDY, FULL MOON
24. AVRIL LAVIGNE, COMPLICATED
25. CAM'RON, OH BOY
26. DASHBOARD CONFESSIONAL, SCREAMING INFIDELITIES
27. SUM 41, WHAT WE'RE ALL ABOUT
28. WEEZER, DOPE NOSE
29. AVANT, MAKIN GOOD LOVE
30. B2K, UH HUH
31. JOHN MAYER, NO SUCH THING
32. BRITNEY SPEARS, OVERPROTECTED
33. LINKIN PARK, POINTS OF AUTHORITY
34. UNWRITTEN LAW, SEEIN' RED
35. P.O.D., BOOM
36. JA RULE, DOWN ASS CHICK
37. N.E.R.D., ROCK STAR-POSER
38. NOOBASTANK, RUNNING AWAY
39. COLD, GONE AWAY
40. INCUBUS, [illegible]

NEW ONS
[illegible]
BIG TYMERS, STILL FLY
B2K, GOTS TA BE
PAPA ROACH, SHE LOVES ME NOT
JENNIFER LOPEZ, I M GONNA BE ALRIGHT
PAULINO RUBIO, DON'T SAY GOODBYE

VH1
MUSIC FIRST
Continuous programming
1515 Broadway, New York, NY 10036

1. PINK, DON'T LET ME GET ME
2. SHERYL CROW, SOAK UP THE SUN
3. GOO GOO DOLLS, HERE IS GONE
4. CELINE DION, A NEW DAY HAS COME
5. SHAKIRA, UNDERNEATH YOUR CLOTHES
6. NO DOUBT, HELLA GOOD
7. JIMMY EAT WORLD, THE MIDDLE
8. CHAD KROEGER, HERO
9. VANESSA CARLTON, A THOUSAND MILES
10. JENNIFER LOPEZ, ALIVE
11. MOBY, WE ARE ALL MADE OF STARS
12. THE CORRS, WHEN THE STARS GO BLUE
13. JEWEL, BREAK ME
14. DEFAULT, WASTING MY TIME
15. MARY J. BLIGE, RAINY DAYZ
16. NICKELBACK, TOO BAD
17. JOHN MAYER, NO SUCH THING
18. MICHELLE BRANCH, ALL YOU WANTED
19. FIVE FOR FIGHTING, EASY TONIGHT
20. LENNY KRAVITZ, STILLNESS OF HEART
21. DIRTY VEGAS, DAYS GO BY
22. ENRIQUE IGLESIAS, ESCAPE
23. COURSE OF NATURE, CAUGHT IN THE SUN
24. CHER, SONG FOR THE LONELY
25. PUDDLE OF MUDD, BLURRY
26. THE CALLING, ADRIENNE
27. DAVE MATTHEWS BAND, EVERYDAY
28. TRAIN, SHE'S ON FIRE
29. PAUL MCCARTNEY, LONELY ROAD
30. RES, THEY SAY VISION
31. ALICIA KEYS, HOW COME YOU DON'T CALL ME
32. BRANDY, FULL MOON
33. JOHN WILLIAMS, ACROSS THE STARS
34. TOMMY LEE, HOLD ME DOWN
35. TENACIOUS D, TRIBUTE
36. INDIA.ARIE, VIDEO
37. PAUL MCCARTNEY, YOUR LOVING FLAME
38. NORAH JONES, DON'T KNOW WHY
39. MUSIQ, HALFCRAZY
40. ZERO 7, [illegible]

NEW ONS
CEE LO, [illegible]
CREED, ONE LAST BREATH

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 25, 2002

mm usa
muchmusic usa
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

JENNIFER LOPEZ, I'M GONNA BE ALRIGHT (NEW)
ODVES, THERE GOES THE FEAR (NEW)
NOOBASTANK, RUNNING AWAY (NEW)
TOMMY LEE, HOLD ME DOWN (NEW)

(OVEN FRESH)

THURSDAY, CROSS OUT THE EYES
G. DEP, EVERYDAY
A, NOTHING
WYCLEF JEAN, TWO WRONGS
THICKE, WHEN I GET YOU ALONE
ATTICUS FAULT, MY FIRST TRIP TO MARS
BEULAH, DAVITY'S BEEN BRINGING US DOWN
MYSTIKAL, TARANTULA
THE BREEDERS, HUFFER

h
Continuous programming
404 Washington Ave., Miami Beach, FL 33139

ENRIQUE IGLESIAS, ESCAPE
CHAYANNE, Y TU TE VAS
LUIS FONSI, OLVIDERA PODER OLVIDARME DE TI
SHAKIRA, UNDERNEATH YOUR CLOTHES
JUANES, A DIOS LE PIDO
LA MOSCA TSE TSE, TODOS TENEMOS UN AMOR
CABAS, ANA MARIA
DIEGO TORRES, COLOR ESPERANZA
LALEY CON ELY GUERRA, EL DUELO
ALEKS SYNTEK, BENDITO TU CORAZON

MTV 2
Continuous programming
1515 Broadway, New York, NY 10036

NEW

TRUST COMPANY, DOWNFALL
BLACKALICIOUS, MAKE YOU FEEL THAT WAY
NOOBASTANK, RUNNING AWAY
BIG TYMERS, STILL FLY
NEW FOUND GLORY, MY FRIENDS OVER YOU
WYCLEF JEAN, TWO WRONGS

MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

BLUE, FLY BY (NEW)
SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE FUNK) (NEW)
CRAIG DAVID, WALKING AWAY (NEW)
USHER, U DON'T HAVE TO CALL
SHAKIRA, UNDERNEATH YOUR CLOTHES
SWOLLEN MEMBERS, BRING IT HOME
REMY SHAMD, TAKE A MESSAGE
FAT JOE, WHAT'S LUV?
MOBY, WE ARE ALL MADE OF STARS
PINK, DON'T LET ME GET ME
ASHANTI, FOOLISH
AVRIL LAVIGNE, COMPLICATED
EDWIN & THE PRESSURE, SUPERHONEY
GOO GOO DOLLS, HERE IS GONE
SUM 41, WHAT WE'RE ALL ABOUT
NO DOUBT, HELLA GOOD
GLENN LEWIS, DON'T YOU FORGET IT
DAVID USHER, A DAY IN THE LIFE
VANESSA CARLTON, A THOUSAND MILES

MTV EUROPE
Continuous programming
Hawley Crescent, London NW18TT

KYLIE MINOGUE, LOVE AT FIRST SIGHT
MOBY, WE ARE ALL MADE OF STARS
SHERYL CROW, SOAK UP THE SUN
'N SYNC, GIRLFRIEND
JIMMY EAT WORLD, SWEETNESS
PINK, DON'T LET ME GET ME
ANASTACIA, ONE DAY IN YOUR LIFE
NO DOUBT, HELLA GOOD
EMINEM, WITHOUT ME
SHAKIRA, UNDERNEATH YOUR CLOTHES
INCUBUS, ARE YOU IN
ENRIQUE IGLESIAS, ESCAPE
GOO GOO DOLLS, HERE IS GONE
BOMFUNK MC'S, LIVE YOUR LIFE
THE CALLING, WHEREVER YOU WILL GO
NICKELBACK, HOW YOU REMIND ME
GEORGE MICHAEL, FREEK
ONE GIANT LEAP, MY CULTURE
JENNIFER LOPEZ, AIN'T IT FUNNY
KENT, DOM ANDRA

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FACE TO FACE, THE NEW WAY
DEADSY, THE KEY TO GRAMERCY PARK
BOX CAR RACER, I FEEL SO
GOMEZ, SHOT SHOT
CHEMICAL BROTHERS, THE TEST
BADLY DRAWN BOY, SOMETHING TO TALK ABOUT
LOCAL H, HALF LIFE
DASHBOARD CONFESSIONAL, SCREAMING INFIDELITIES
ALIEN ANT FARM, ATTITUDE
AMERICAN HEAD CHARGE, JUST SO YOU KNOW
ABANDONED POOLS, THE REMEDY
THE HIVES, HATE TO SAY I TOLD YOU SO

G.A.C.
GREAT AMERICAN COUNTRY
Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

RASCAL FLATTS, I'M MOVIN' ON
TOBY KEITH, MY LIST
ALAN JACKSON, DRIVE (FOR DADDY GENE)
TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
BRAD PAISLEY, I'M GONNA MISS HER (THE PSYCHO SONG)
KENNY CHESNEY, YOUNG
DARRYL WORLEY, I MISS MY FRIEND
CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
GARY ALLAN, THE ONE
WILLIE NELSON, MENDOCINO COUNTY LINE
TRACE ADKINS, HELP ME UNDERSTAND
KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
TRICK PONY, JUST WHAT I DO
KENNY CHESNEY, THE GOOD STUFF
SHEDAISY, GET OVER YOURSELF
SHANNON LAWSON, GOODBYE ON A BAD DAY

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THE CALLING, ADRIENNE
BETTY BLOWTORCH, HELL ON WHEELS
NINE INCH NAILS, HEAD LIKE A HOLE
DARWIN'S WAITING ROOM, FEEL SO STUPID (TABLE N
MICK JAGGER, VISION OF PARADISE
DAVE MATTHEWS BAND, EVERYDAY
MOTH, HEARING THINGS
THE CATHOLIC GIRLS, MAKE ME BELIEVE
LIL' BOW WOW, TAKE YA HOME
PRETTY WILLIE, ROLL WIT ME
P DIDDY, I NEED A GIRL (PART ONE)
BIG MOE, PURPLE STUFF
MARY J. BLIGE, NO MORE DRAMA
DIRTY SOUTH, NOTHIN' TO A BOSS
NO GOOD, BALLIN' BOY
MASTER P, GOODNIGHT
RAPHAEL SAADIQ, BE HERE
SOMETHING CORPORATE, IF YOU C JORDAN
JADE ANDERSON, SUGARHIGH
DJ QUIK, [illegible]

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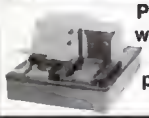
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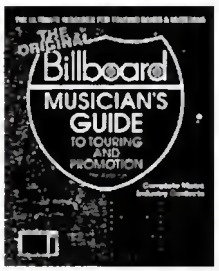


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Bryan Ferry

Continued from page 1

album. It's extraordinarily gratifying for an artist—especially one who has been at it for as long as I've been."

Frantic, due in the U.S. via Virgin May 21, was released by the label in most European markets April 29. Since then, it has enjoyed top 10 charting status in the U.K. (where it bowed at No. 6), Greece (No. 9), Austria (No. 8), and Norway (No. 6). It's also positioned within the top 30 of charts in Switzerland, the Netherlands, Sweden, and Denmark.

"To us, this resonates as proof of his continued vitality and relevance as a recording artist," notes Virgin VP of marketing Eric Ferris. "He has a remarkable history as both a solo artist and via his tenure with Roxy Music. And the public responds to that. But the opening of this record abroad affirms that people are also responding to who Bryan is right now."

Upon deeper thought, Ferry is inclined to agree.

"This record feels like an unusual entity in music right now," he says. "It's an adult record. I'm an adult who strived to make an age-appropriate piece of music. I didn't want to humiliate myself or tarnish my songs by trying to make a hip-hop record or a dance record or a metal record. I wanted to make a record that was true to who I am as an artist. If I'm to allow myself fanciful thoughts given the initial reaction to *Frantic*, then I've made a wise decision. Maybe my record is standing apart from the rest in a really positive way as a result of [me] proudly owning my maturity."


FERRY

That is precisely what some retailers believe will help the project successfully dent a stateside market currently dominated by youth-driven acts.

"There's nothing nostalgic about this album, which is important," says Bradley Andrews, manager of a Virgin Megastore in Los Angeles. "It sounds contemporary, but not like it's straining to be hip. It's a record for grown-ups, which is refreshing and different—and, actually, pretty exciting."

He continues, "This is not going to be an out-of-the-box barnburner, in terms of sales. But I believe that it will be a consistent entity in the market for the rest of the year."

That suits Ferris, who says Virgin is taking a "long-range approach" to marketing *Frantic* in the U.S. The label is introducing the set here via the groove-laden, rock-edged single "Goddess of Love," which was shipped to triple-A and modern AC radio formats the first week of May.

"Although this has the potential to be a strong radio record, we're not going to rely on one specific avenue of exposure," Ferris says. "We believe that this is the kind of record that will work when it seeps into the lives of listeners. We want people to hear it as they're moving through their days and feel like it's part of them."

Still, radio is a strong factor in the future of this project. "The single has solid potential," says Alex Cortright, music director/PD of WRNR Baltimore/Anapolis, Maryland. "It has a great hook and a great performance."

Ferry will pause from his European activities shortly before the album's stateside release to do a round of press, TV, and radio appearances. Specific venues and programs were still to be confirmed at press time. Also in the works is a series of lifestyle-oriented promotions, whereby Virgin will strive to expose the record in cafés, boutiques, restaurants, and via an assortment of Internet sites.

The ultimate promotional thrust of *Frantic* is touring. Ferry is expected to be on the road from mid-spring through the fall/winter season. The trek is being handled by Ferry's manager, Alex Weston of Riverman Management in London.

The artist says that last year's Roxy Music reunion tour reignited his interest in being onstage. "I'd nearly forgotten the exhilaration of performing in that reckless fashion that touring allows," he says. "I found that I loved being in an environment where anything could happen and that you had to accept it as part of the experience. There's no turning back when you're playing for thousands of people. I loved it immensely, and I dare say that I'm itchy to play these new songs for an audience."

For this tour, Ferry will be supported by familiar faces: Roxy Music drummer Paul Thompson, as well as touring musicians Chris Spedding, Colin Good, Julia Thornton, and Lucy Wilkins, among others.

The songs of *Frantic* lend themselves well to the concert stage, thanks to their vibrant, fairly no-frills instrumental framework. Ferry's smoky baritone is in top form, and he flexes it to maximum effect over songs that range from straight-ahead rockers ("Cruel," "Nobody Loves Me") to richly textured ambient-pop ("Fool for Love," "Hiroshima")—with a smattering of cleverly conceived covers (Leadbelly's "Goodnight Irene," Bob Dylan's "Don't Think Twice") added for quirky measure.

"It's fun for me to go back to some of the great songs of all time and re-experience them all over again," Ferry says. "In the case of 'Goodnight Irene,' for example, it was an act of homage. Leadbelly is the first person I remember ever hearing on the radio as a young boy. It had a huge effect on me. He had such yearning and longing in his voice. The love of the blues has stayed with me ever since."

Ferry smiles whenever he discusses how *Frantic* took shape—particularly its decidedly un-Ferry-like title.

"From top to bottom, this record was a joy to work on," he says. "As for the title, it comes from a lyric of a song that didn't end up on the album. Still, it seemed to me a good title for this record. It's been a hectic couple of years for me, both touring and recording, and the mood in which this album was created was nothing if not frantic."

Indeed. *Frantic* pops with an unbridled energy that is unusual for a Ferry collection. His songs are published by an eponymous PRS-administered company. "Having touched on '30s-era music with *As Time Goes By* [a 1999 solo recording], this time I wanted to do something quite different. I wanted to make a guitar-based album with a direct, live feel."

Ferry is joined on this collection by Radiohead's Jonny Greenwood, Dave Stewart (who co-wrote several tunes), and former Roxy Music co-hort Brian Eno, who co-wrote the expansive, deliciously atmospheric set-closer "I Thought."

"He also plays on 'Goddess of Love,' " Ferry points out, adding with a chuckle, "Listen closely, and you'll hear him singing his heart out on both numbers."

Ferry rose to fame in the early '70s as the singer/songwriter/designer for pioneering modern-pop band Roxy Music—which is now revered for injecting daring fashion statements and rich ambient soundscapes into the rock realm. Its 1972 classic debut offered a provocative blend of pop art, spawning the timeless singles "Virginia Plain" and "Pyjamarama."

"There was a remarkable, fresh energy in what we were attempting," Ferry says. "It felt new. With such an interesting lineup of sounds, our aim was to be different. So many possibilities were touched on. We reflected any number of inspirations, of fascinating worlds; we could take it any number of ways."

After Eno exited the band, Ferry's soulful song approach became increasingly dominant, as evidenced by such sublime recordings as "Street Life," "All I Want Is You," "Avalon," and "Love Is the Drug." More recent times have seen Ferry forge an equally adventurous and highly praised solo career. Despite his own impressive run, the artist offers a respectful nod to his Roxy Music days. "It was an extraordinary time," he says. "It was a time of youth and excitement of a different level than one feels now. Both are pleasing but vastly different."

Roxy Music's legacy was to infiltrate and improve numerous musical genres: some obviously, some subtly; from new romantics to prog-rockers, from dance to trance, it's been hailed as visionary. Radiohead, Moby, Suede, and Pulp are some of the recent big-hitters to acclaim its aesthetic.

"It's humbling to pause and consider the effect of your work," Ferry says. "You want to have that kind of impact. But you don't dare say it out loud. That's too pompous. But it's a joy to survey one's history and see its effects."

Ferry is intent upon remaining a vital element in the current flow of music. "I'm feeling more inspired now than I have in years to keep making music," he says. "I'm just so pleased that I won't necessarily be only making it for my own private enjoyment."



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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

MUSIQ HATH CHARMS: There is no sophomore slump for **Musiq**. With an opener more than four times the volume of his first album's biggest Nielsen SoundScan week, the artist formerly known as **Musiq Soulchild** bows at No. 1 on The Billboard 200 and on Top R&B/Hip-Hop Albums.

The soulful singer/songwriter tips in at 260,000 units with his new *Juslisen (Just Listen)*. His first album saw its biggest week in the Christmas frame of 2000, when it sold 62,000 units. It peaked at No. 24 on the big chart.



The new set's fast start has been primed by lead track "Halfcrazy," which bowed on Hot R&B/Hip-Hop Airplay in the Feb. 16 issue and has gained in audience in all but two of its 15 chart weeks. It's No. 4 this issue on that chart and No. 21 on Hot 100 Airplay.

THANKS, MOM: Music retailers are thankful for Mother's Day, a gift-giving occasion that leads to annual sales spikes. And, of the several artists who benefited from the event, it would appear that **Celine Dion's** latest was the leading gift for moms, as she scores The Billboard 200's largest unit increase (6-2, up 41% to 143,000). Others lifted by gift shopping include **Josh Groban** (No. 10, up 5%), **Alan Jackson** (22-16, up 27%), **Barry Manilow** (53-40, up 31%), **Enya** (56-45, up 34%), **Frank Sinatra** (172-117, the Pacesetter, with a 55% gain), **the Beatles** (131-120, up 23%), **John Tesh** (178-124, up 51%), **Rod Stewart** (157-127, up 36%), and **Andrea Bocelli** (171-137, up 36%).

Some of these, of course, have other market drivers in play. Enya's "Only Time," for example, continues to be the soundtrack of those *Friends* promos that have become omnipresent on NBC. Jackson's title track, "Drive (For Daddy Gene)," has conquered country radio (see Singles Minded, this page). And, if you'll check this issue's Billboard 200 and those from previous Mother's Day frames, you'll find that country albums fare well on this occasion. **Daniel Rodriguez**, the "singing cop," is another mom fave, re-entering at No. 131 following an appearance on Rev. **Robert A. Schuller's** *Hour of Power* TV broadcast. With sales up more than 300%, Rodriguez jumps to No. 1 on Heatseekers.

The Sinatra and Stewart albums are two of six on The Billboard 200 aided by direct campaigns from Rhino parent Warner Strategic Marketing. The others are **Foreigner** (No. 80), *Totally Country* (No. 94), **Prince** (No. 149), and **Gordon Lightfoot** (No. 190).

THE PIANO HAS BEEN DRINKING: The always-unique **Tom Waits** has become a poster child for independent labels, reaching much higher chart positions on indie Epitaph than he ever did during the two decades he recorded for majors Asylum and Island. His first Epitaph release bowed at No. 30 on The Billboard 200 in 1999, far exceeding his previous career peak of No. 89, notched by *Small Change* in 1976. This issue, Waits places two new albums inside the top 40, the first time he's ever had more than one album on the big chart. Lodged at Nos. 32 and 33, the two combined sold 64,000 units on street week.



Also waving the flag for independent distribution is **Naughty by Nature**, which returns to the indie ranks with its first TVT album. With 49,000 units, *iicons* is No. 1 on Top Independent Albums, No. 5 on Top R&B/Hip-Hop Albums, and No. 15 on The Billboard 200. Naughty's last album was on Arista, the only one of its five to appear on a major label. It peaked at No. 22 in 1999, selling 46,000 in its best week.

Higher on the chart is **Lauryn Hill**, whose *MTV Unplugged 2.0* marks a hard left turn from the sonic direction of 1998's *The Miseducation of Lauryn Hill*, her eight-times-platinum solo debut. On 122,500 units, the double-length album enters the big chart at No. 3 and at No. 2 on the R&B/Hip-Hop list—not bad when you consider that it has been met with mixed reviews and virtually no radio airplay. *Miseducation* began with 423,000 units, which, at the time, was a record opener for any female artist.

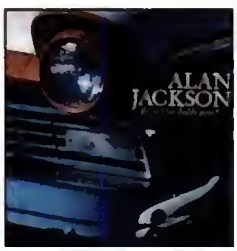
INCOMING: The good news for record stores is that five new albums might enter next issue's chart with sales of more than 100,000 units—three of them at 200,000-plus. Rappers **P. Diddy** and **Cam'ron** are in a tug of war to reach No. 1, each on course to sell in the range of 250,000, while **Weezer** looks good to top 200,000. **Rush** is on course for 100,000 or more, and **Moby** might ring that bell, too. The bad news: Stores are competing with the same week last year, when **Tool** started with 500,000-plus, **Missy "Misdemeanor" Elliott** and Weezer opened at 200,000-plus, and each of the top nine albums exceeded 100,000.

Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

DESIRED CONSISTENCY: Up 177 detections, **Alan Jackson's** "Drive (For Daddy Gene)" replaces **Toby Keith's** "My List" at No. 1 on Hot Country Singles & Tracks, ending Keith's five-week reign atop the chart. "Drive" is Jackson's 20th No. 1 on this chart, a milestone that solidifies his position as the artist with the most No. 1 singles from the storied "class of '89," a group of young, video-genic country stars who fired the opening shots of the 1990s country commercial boom. Jackson and **Garth Brooks**, respectively, are the valedictorian and salutatorian of the class: Brooks' report card shows 18 No. 1 singles. Classmates include **Clint Black** (13 No. 1s), **Travis Tritt** (five), and **Mary Chapin Carpenter** (one).



Meanwhile, Keith's "List" dips 1-5 on the same chart that sees his "Courtesy of the Red, White and Blue (The Angry American)" take Hot Shot Debut honors at No. 41. The arrival matches Keith's own high-debut benchmark, which was set exactly one year ago, when "I'm Just Talkin' About Tonight" opened at No. 41 in the May 26, 2001, issue.

Further down the chart, we find an unexpected strategic move, as Lyric Street shelves **Shedaisy's** "Get Over Yourself" in favor of "Mine All Mine," which bows at No. 55. "Get Over Yourself" falls to No. 35 from its peak position of No. 27.

CAM DO: With "Oh Boy" already in the top 10 of the Hot R&B/Hip-Hop Singles & Tracks chart and moving up 7-6, **Cam'ron** debuts another single at No. 63, "Welcome to New York City," featuring **Jay-Z** and **Juelz Santana**. The second track from his album *Come Home With Me*, which hit retail May 14, enters the chart based solely on airplay, as it tacks on 3.6 million additional listeners for an audience total of 6.5 million.

"City" is Jay-Z's sixth title on this issue's R&B/Hip-Hop Singles & Tracks chart. The only other artists to have accomplished this feat are **Ja Rule**, **R. Kelly**, **Juvenile**, and **DMX**. It is the 11th time that Jay-Z has had six concurrent titles on the chart—the most occasions that any artist has achieved this.

PILAR OF STRENGTH: Pilar Montenegro becomes the second artist (and the first in two years) to place a track on The Billboard Hot 100 based solely on Latin radio airplay. Her "Quitame Ese Hombre" debuts at No. 74, while spending its ninth week atop Hot Latin Tracks. It's the longest reign by a new artist since the Latin chart began using Nielsen Broadcast Data Systems tracking in November 1994.

While it is not uncommon for a bilingual track receiving airplay at both Anglo and Spanish stations to chart (like **Enrique Iglesias'** "Escape/Escapar" at No. 31), it is rare for a Latin-only track to generate an audience total high enough to qualify. While the audience for "Hombre" (19 million) is not an all-time high for Hot Latin Tracks, Montenegro caught just the right week to sneak into the top 75 of the Hot 100 Airplay chart, therefore making the track eligible for inclusion on The Billboard Hot 100.



For those of you not up on your Spanish, Montenegro's title translates as "Take That Man Away From Me."

RUSH TO GLORY: Rush's "One Little Victory" moves 12-10 on Mainstream Rock Tracks, becoming the group's 20th top 10 hit on that chart. It's Rush's first top 10 since "Half the World" peaked at No. 6 in the Feb. 2, 1997, issue. The trio is the only act on this issue's Mainstream Rock chart to have appeared on the inaugural chart that ran in the March 21, 1981, issue. That week, "Limelight" was No. 7 and "Tom Sawyer" was No. 10.

Rush's 20 top 10s ties the group with **U2** for sixth place on the Mainstream Rock chart. **Tom Petty** (with and without the **Heartbreakers**) is the current leader, with 28 top 10 songs.

MAN OF MANY LABELS: Dave Hollister, who recently switched from Def Squad/DreamWorks to Motown, returns to Hot R&B/Hip-Hop Singles & Tracks on yet another label—MCA—as "Keep Lovin' You" debuts at No. 71. It is the first single from **Steve Harvey's** compilation album *Sign of Things to Come*, which also features **Mary J. Blige**, **Yolanda Adams**, **Fabolous**, and **Carl Thomas**, among others. "Lovin' " will be included on Hollister's forthcoming Motown album, due in August.

HOW LOW CAN WE GO: For the first time in the history of Nielsen SoundScan, the No. 1-selling single in the country, **'N Sync Featuring Nelly's** "Girlfriend," scans less than 10,000 units (9,500). That is less than the No. 50 title sold on the July 25, 1998, issue's Hot 100 Singles Sales chart.

Billboard® THE BILLBOARD® 200®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT (1 Week At Number 1)		
1	NEW		1	**MUSIQ** DEF SOUL 586772*/IDJMG (12.98/18.98)	Juslisee (Just Usten)	1
				GREATEST GAINER		
2	6	3	7	**CELINE DION** ▲[7] EPIC 86430 (12.98 EQ/18.98)	A New Day Has Come	1
3	NEW		1	**LAURYN HILL** COLUMBIA 85040/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	3
4	2	2	4	**ASHANTI** ▲[2]	Ashanti	1
5	3	1	3	**KENNY CHESNEY** BNA 67008/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
6	4	—	2	**SOUNDTRACK** ROADRUNNER/COLUMBIA 86402/IDJMG/CRG (12.98 EQ/18.98)	Spider-Mee	4
7	8	4	4	**SHERYL CROW** A&M 493309/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
8	1	—	2	**BIG TYMERS** CASH MONEY/UNIVERSAL 000197*/UMRG (14.98 CD)	Hood Rich	1
9	7	5	8	**VARIOUS ARTISTS** ▲[7] UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12.98/19.98)	Now 9	1
10	9	9	22	**JOSH GROBAN** ▲ 143/REPRISE 50154/WARNER BROS. (18.98 CD) ●	Josh Groban	8
11	10	8	14	**SOUNDTRACK** ▲[4] LOST HIGHWAY/MERCURY 170366/IDJMG (12.98/18.98)	O Brother, Where Art Thou?	1
12	11	10	28	**PINK** ▲[2] ARISTA 14710 (12.98/18.98)	Missundaztood	6
13	5	—	2	**VANESSA CARLTON** A&M 493307/INTERSCOPE (16.98 CD)	Be Not Nobody	5
14	12	12	25	**SHAKIRA** ▲[3] EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3
15	NEW		1	**NAUGHTY BY NATURE** TVT 2340* (13.98/17.98)	Iicons	15
16	22	21	17	**ALAN JACKSON** ▲[7] ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
17	37	46	11	**NORAH JONES** ● BLUE NOTE 32088/CAPITOL (9.98 CD) ●	Come Away With Me	17
18	20	18	67	**LINKIN PARK** ▲[8] WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2
19	17	27	3	**BONNIE RAITT** CAPITOL 31818 (12.98/18.98)	Silver Lining	13
20	19	17	20	**PUDDLE OF MUDD** ▲[2] FLAWLESS/GEFFEN 493874/INTERSCOPE (12.98/18.98)	Come Clean	9
21	16	16	24	**LUDACRIS** ▲[2] DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	3
22	21	19	30	**NICKELBACK** ▲[4] ROADRUNNER 818469/IDJMG (12.98/15.98)	Silver Side Up	2
23	25	25	22	**NO DOUBT** ▲ INTERSCOPE 493198* (12.98/18.98)	Rock Steady	9
24	18	14	36	**SYSTEM OF A DOWN** ▲[2] AMERICAN/COLUMBIA 86699*/CRG (12.98 EQ/18.98)	Toxicity	1
25	13	7	9	**SOUNDTRACK** UNIVERSAL 017715/UMRG (16.98 CD)	The Scorpion King	5
26	14	15	6	**TWEET** ● THE GOLD MIND/ELEKTRA 62748/EEG (12.98/18.98)	Southern Hummingbird	3
27	29	22	20	**ENRIQUE IGLESIAS** ▲[2] INTERSCOPE 493198 (12.98/18.98)	Escape	2
28	32	37	25	**JOHN MAYER** ● AWARE/COLUMBIA 85202*/CRG (7.98 EQ/11.98) ●	Room For Squares	28
29	27	24	15	**NAPPY ROOTS** ● ATLANTIC 83624/AG (7.98/11.98)	Watermelon, Chicken & Gritz	24
30	23	26	10	**BRANDY** ▲ ATLANTIC 83483*/AG (12.98/18.98)	Full Moon	2
31	26	30	40	**USHER** ▲[7] ARISTA 14715* (12.98/18.98)	8701	4
32	NEW		1	**TOM WAITS** ANTI- 86829/EPITAPH (17.98 CD)	Blend Money	32
33	NEW		1	**TOM WAITS** ANTI- 86832/EPITAPH (17.98 CD)	Alice	33
34	NEW		1	**COAL CHAMBER** ROADRUNNER 818484/IDJMG (18.98 CD)	Dark Days	34
35	35	35	14	**MARY J. BLIGE** ▲[2] MCA 112000* (12.98/18.98)	No More Drama (2002)	14
36	42	39	45	**ALICIA KEYS** ▲[5] J 20002 (12.98/18.98)	Songs In A Minor	1
37	40	41	37	**MICHELLE BRANCH** ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
38	30	32	7	**AVANT** MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6
39	33	33	12	**JA RULE** ▲[2] MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1
40	53	51	14	**BARRY MANILOW** ▲ BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3
41	31	28	21	**FAT JOE** ● TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.D.S.E. : Jealous Ones Still Envy	21
42	36	23	9	**GOO GOO DOLLS** WARNER BROS. 48205 (18.98 CD)	Gutterflower	4
43	41	34	24	**P.O.D.** ▲[2] ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
44	38	38	9	**B2K** ● EPIC 85457 (12.98 EQ/18.98)	B2K	2
45	56	49	27	**ENYA** ▲[5] 93 PRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
46	15	6	3	**SOUNDTRACK** SONY CLASSICAL 89032 (18.98 EQ CD)	Star Wars Episode II: Attack Of The Clones	6
47	48	45	28	**CREED** ▲[11] WIND UP 12675 (11.98/18.98)	Weathered	1
48	39	31	6	**R. KELLY & JAY-Z** ▲ ROC-A-FELLA/DEF JAM 586762*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2
49	43	40	16	**JENNIFER LOPEZ** ▲ EPIC 86299* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1
50	47	42	11	**ALANIS MORISSETTE** ▲ MAVERICK 47766/WARNER BROS. (18.98 CD)	Under Rug Swept	1
51	54	47	43	**RASCAL FLATTS** ▲ LYRIC STREET 105011/HOLLYWOOD (11.98/16.98) ●	Rascal Flatts	43
52	46	44	21	**NAS** ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5
53	28	11	5	**CEE-LO** ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11
54	NEW		1	**KELLIE COFFEY** BNA 67040/RLG (18.98/16.98)	When You Lie Next To Me	54
55	NEW		1	**VARIOUS ARTISTS** THE LABEL/ELEKTRA 62763/EEG (18.98 CD)	The Family Values Tour 2001	55
56	55	54	33	**JIMMY EAT WORLD** ● DRAWINGS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54
57	34	13	4	**WILCO** NONESUCH 79909/AG (17.98 CD)	Yankee Hotel Foxtrot	13
58	63	61	23	**MICHAEL W. SMITH** ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
59	70	113	11	**CHER** ● WARNER BROS. 47616 (12.98/18.98)	Living Proof	9
60	52	50	11	**KIRK FRANKLIN** ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
61	57	57	27	**DEFAULT** ● TVT 2310 (11.98 CD) ●	The Fallout	51
62	69	62	14	**JACK JOHNSON** ENJOY/UNIVERSAL 860094/UMRG (14.98 CD) ●	Brushfire Fairytales	62
63	64	58	18	**INDIA.ARIE** ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10
64	61	55	21	**KID ROCK** ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
65	59	60	7	**YING YANG TWINS** COLLIPARK/IN THE PAINT 6375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58
66	44	29	12	**BIG MOE** WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	29
67	71	69	20	**INCUBUS** ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
68	73	67	16	**BRAD PAISLEY** ● ARISTA NASHVILLE 67060/RLG (11.98/17.98)	Part II	31
69	51	43	7	**VARIOUS ARTISTS** ● SMACK DOWN!/COLUMBIA 85211/CRG (12.98 EQ/18.98)	WWF: Forceable Entry	3
70	58	48	11	**KYLIE MINOGUE** ● CAPITOL 27670 (8.98/17.98)	Fever	3
71	50	20	3	**ELVIS COSTELLO** ISLAND 586775/IDJMG (18.98 CD)	When I Was Cruel	20
72	76	70	22	**MERCYME** INO/WORD 88132/WARNER BROS. (16.98 CD) ●	Almost There	67
73	62	56	14	**BUSTA RHYMES** ▲ J 20009* (12.98/18.98)	Genesis	7
74	24	—	2	**ALI** FO REEL/UNIVERSAL 017104/UMRG (18.98 CD)	Heavy Starch	24
75	49	—	2	**BLACKALICIOUS** MCA 112806* (14.98 CD)	Blazing Arrow	49
76	87	80	27	**TOBY KEITH** ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
77	65	63	13	**JAHEIM** ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
78	72	36	3	**MICHAEL BOLTON** JIVE 41700/ZOMBA (12.98/18.98)	Only A Woman Like You	36
79	77	97	17	**TIM MCGRAW** ▲[3] CURB 77970 (12.98/18.98)	Greatest Hits	4
80	NEW		1	**FOREIGNER** ATLANTIC 76085/RHINO (12.98/18.98)	Complete Greatest Hits	80
81	68	59	12	**BRITNEY SPEARS** ▲[4] JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
82	NEW		1	**EARSHOT** WARNER BROS. 47861 (11.98 CD)	Letting Go	82
83	78	68	5	**GLENN LEWIS** EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	4
84	75	52	5	**NEIL YOUNG** REPRISE 48111*/WARNER BROS. (18.98 CD)	Are You Passionate?	10
85	60	53	4	**RL** J 20012 (12.98/17.98)	RL:Ements	53
86	82	71	25	**HOOBASTANK** ● ISLAND 586435/IDJMG (18.98 CD) ●	Hoobastank	25
87	95	95	13	**TIM MCGRAW** ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
88	84	76	43	**CRAIG DAVID** ▲ WILDSTAR/ATLANTIC 83081*/AG (11.98/17.98)	Born To Do It	11
89	80	66	9	**REMY SHAND** MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39
90	NEW		1	**WILL DOWNING** BNP 589818/VG (18.98 CD)	(Sensual Journey)	90
91	74	88	17	**ANGIE STONE** ● J 20013* (12.98/18.98)	Mahogany Soul	22
92	67	—	2	**C-MURDER** D3 6883/RIVIERA (16.98 CD)	Tru Dawgs	67
93	79	65	5	**JIMMY BUFFETT** MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5
94	97	89	14	**VARIOUS ARTISTS** ● BNA 67043/RLG (12.98/17.98)	Totally Country	12
95	86	75	10	**UNWRITTEN LAW** INTERSCOPE 493139* (14.98 CD)	Elva	69
96	85	72	32	**SOUNDTRACK** ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
97	90	78	4	**N*E*R*D*** VIRGIN 11521 (10.98 CD)	In Search Of...	61
98	98	93	34	**DIANA KRALL** ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
99	89	74	4	**VARIOUS ARTISTS** BPARROW 20002 (18.98 CD)	Dove Hits 2002	74
100	88	79	10	**THE WHITE STRIPES** SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (13.98 CD) ●	White Blood Cells	61

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	123	121	34	**MARTINA MCBRIDE** ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
102	91	101	85	**KENNY CHESNEY** ▲[2] BNA 67976/RLG (12.98/18.98)	Greatest Hits	13
103	100	87	47	**SOUNDTRACK** ▲[3] INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
104	94	96	83	**STAIND** ▲[4] FLIP/ELEKTRA 62636/EEG (12.98/18.98)	Break The Cycle	1
105	NEW		1	**VARIOUS ARTISTS** SIDE ONE DUMMY 71232 ◎ (9.98 CD)	Atticus: ...Dragging The Lake.	105
106	107	108	92	**SOUNDTRACK** ▲[5] CURB 78703 (11.98/17.98)	Coyote Ugly	10
107	103	83	60	**U2** ▲[3] INTERSCOPE 524063 (12.98/18.98)	All That You Can't Leave Behind	3
108	114	117	82	**GARY ALLAN** MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39
109	45	—	2	**TREY ANASTASIO** ELEKTRA 62749/EEG (10.98 CD)	Trey Anastasio	45
110	NEW		1	**ANDREW LLOYD WEBBER** REALLY USEFUL/UTV 589577/DECCA BROADWAY (16.98 CD)	Gold	110
111	93	92	3	**LOUIE DEVITO** DEE VEE 0002/MUSICRAMA (10.98 CD)	Louie DeVito's Deece Factory	92
112	118	110	74	**TRAVIS TRITT** ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51
113	105	86	18	**SOUNDTRACK** ● V2 27110 (12.98/18.98)	I Am Sam	20
114	99	109	30	**OZZY OSBOURNE** ● EPIC 69560 (12.98 EQ/18.98)	Down To Earth	4
115	117	105	65	**JEWEL** ▲ ATLANTIC 83519* AG (12.98/18.98)	This Way	9
116	83	64	7	**BAHA MEN** S-CURVE 37900/CAPITOL (8.98/18.98)	Move It Like This	57
				PACESETTER		
117	172	176	12	**FRANK SINATRA** HI PRAISE 78295/WARNER BROS (12.98/18.98)	Greatest Love Songs	32
118	122	116	44	**VARIOUS ARTISTS** ▲[2] INTEGRITY 81001/TIME LIFE (10.98 CD)	Songs 4 Worship — Shout To The Lord	51
119	96	107	21	**MYSTIKAL** ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25
120	131	132	76	**THE BEATLES** ▲[8] APPLE 29525/CAPITOL (12.98/18.98)	1	1
121	106	94	4	**MICHELLE WILLIAMS** MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	57
122	104	106	42	**NELLY FURTADO** ▲[2] DREAMWORKS 450211/INTERSCOPE (12.98/18.98) $	Whoa, Nelly!	24
123	110	104	30	**MAXWELL** ▲ COLUMBIA 67130*/CRG (12.98 EQ/18.98)	Now	1
124	178	172	10	**JOHN TESH** FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	56
125	109	98	39	**DROWNING POOL** ▲ WIND-UP 13005 (10.98 CD)	Sinner	14
126	102	85	22	**OUTKAST** ▲ ARISTA 26002* (12.98/18.98)	Big Boi & Dre Present... OutKast	18
127	157	160	31	**ROD STEWART** ● WARNER BROS. 78338 (12.98/18.98)	The Very Best Of Rod Stewart	40
128	132	142	56	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 67903/RLG (12.98/18.98)	Steers & Stripes	4
129	101	103	43	**AALIYAH** ▲[2] BLACKGROUND 10862* (12.98/18.98)	Aaliyah	1
130	134	123	54	**ALISON KRAUSS + UNION STATION** ● ROUNDER 616495/IDJMG (11.98/17.98)	New Favorite	35
131	RE-ENTRY		4	**DANIEL RODRIGUEZ** MANHATTAN 37564 (17.98 CD) ◆	The Spirit Of America	112
132	92	90	21	**LIL BOW WOW** ▲ SO SO DEF/COLUMBIA 86139/CRG (12.98 EQ/18.98)	Doggy Bag	11
133	108	77	11	**X-ECUTIONERS** LOUD/COLUMBIA 86410*/CRG (12.98 EQ/17.98)	Built From Scratch	15
134	113	99	36	**ROB ZOMBIE** ● GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
135	128	131	47	**WILLIE NELSON** LOST HIGHWAY 186231/MERCURY (NASHVILLE) (12.98/18.98)	The Great Divide	43
136	138	193	3	**THE HIVES** EPITAPH/SIRE 48327*/WARNER BROS. (16.98 CD) ◆	Veni Vidi Vicious	136
137	171	168	30	**ANDREA BOCELLI** ▲ PHILIPS 589341 (12.98/18.98)	Ciell Di Toscana	11
138	140	133	24	**GARTH BROOKS** ▲[3] CAPITOL (NASHVILLE) 31333 (10.98/18.98)	Scarecrow	1
139	115	137	7	**RES** MCA 112370* (9.98/12.98) $	How I Do	115
140	150	165	22	**YOLANDA ADAMS** ELEKTRA 62880/EEG (12.98/18.98)	Believe	42
141	145	148	38	**LONESTAR** ▲ BNA 67911/RLG (12.98/18.98)	I'm Already There	9
142	135	129	63	**DAVE MATTHEWS BAND** ▲[3] RCA 67998 (11.98/18.98)	Everyday	1
143	130	125	28	**THE CALLING** ● RCA 67505 (11.98/17.98) ◆	Comino Palmero	36
144	121	114	20	**VARIOUS ARTISTS** ▲[2] EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/15.98)	New II	2
145	129	122	98	**NELLY** ▲[8] /O' NEELU/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	1
146	124	146	3	**SARAH BRIGHTMAN** REALLY USEFUL 589698/DECCA BROADWAY (10.98 CD)	Encore	124
147	81	—	2	**VARIOUS ARTISTS** RCA (NASHVILLE) 67626/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	81
148	111	91	33	**ADEMA** ● ARISTA 14686 (11.98/17.98)	Adema	27
149	165	—	12	**PRINCE** WARNER BROS. 74272 (10.98 CD)	The Very Best Of Prince	66
150	142	134	59	**TRAIN** ▲[1] AWARE/COLUMBIA 85888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6
151	156	167	27	**TRICK PONY** ● WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	Trick Pony	91
152	181	170	11	**REBECCA ST. JAMES** FOREFRONT 32587 (10.98 CD)	Worship God	94
153	NEW		1	**98 DEGREES** UNIVERSAL 017400/UMRG (10.98 CD)	The Collection	153
154	126	136	23	**JOE** ● JIVE 41706/ZOMBA (12.98/18.98)	Better Days	32
155	133	115	43	**BLINK-182** ▲[2] MCA 112827 (12.98/18.98)	Take Off Your Pants And Jacket	1
156	NEW		1	**O.A.R.** EVERFINE 41123 (10.98 CD) ◆	Any Time Now	156
157	141	140	21	**THE STROKES** ● RCA 86161* (17.98 CD)	Is This It	33
158	137	124	57	**JENNIFER LOPEZ** ▲[3] EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
159	119	130	8	**DASHBOARD CONFESSIONAL** VAGRANT 354 (11.98 CD) ◆	The Places You Have Come To Fear The Most	119
160	148	173	29	**TENACIOUS D** EPIC 86234* (10.98 EQ CD)	Tenacious D	33
161	125	126	8	**ANN NESBY** IT'S TIME CHILD 013789/UNIVERSAL (12.98/18.98)	Put It On Paper	62
162	182	169	7	**GEORGE STRAIT** MCA NASHVILLE 170200 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
163	160	152	41	**FIVE FOR FIGHTING** ● AWARE/COLUMBIA 63759/CRG (7.98 EQ/17.98) ◆	America Town	54
164	116	102	26	**KEKE WYATT** ● MCA 112809* (12.98/18.98)	Soul Sista	33
165	112	84	8	**SOUNDTRACK** IMMORTAL 12064*/VIRGIN (18.98 CD)	Blade II	26
166	161	156	27	**THIRD DAY** ESSENTIAL 10660/ZOMBA (11.98/17.98)	Come Together	31
167	NEW		1	**SOUNDTRACK** RCA VICTOR 63927 (14.98 CD)	Queer As Folk: The Second Season	167
168	153	162	22	**MOBB DEEP** ● LOUD/COLUMBIA 85669*/CRG (12.98 EQ/18.98)	Infamy	22
169	185	183	9	**THE CORRS** 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
170	168	149	10	**JARS OF CLAY** ESSENTIAL/SILVERTONE 10639/ZOMBA (17.98 CD)	theeleventhhour	28
171	180	181	14	**VARIOUS ARTISTS** ● EMI CHRISTIAN/WORD/INTEGRITY 49185/ZOMBA (17.98/18.98)	WOW Gospel 2002	46
172	188	175	5	**VARIOUS ARTISTS** SIXSTEPS 51923/SPARROW (10.98 CD)	Passion: Our Love Is Loud	77
173	163	151	5	**TOMMY SHANE STEINER** RCA (NASHVILLE) 67041/RLG (10.98 CD)	Then Came The Night	71
174	139	154	12	**FLAW** REPUBLIC/UNIVERSAL 014091/UMRG (12.98 CD) $	Through The Eyes	139
175	179	178	51	**LENNY KRAVITZ** ▲[3] VIRGIN 50318 (12.98/18.98)	Greatest Hits	2
176	RE-ENTRY		57	**JO DEE MESSINA** ▲ CURB 77977 (11.98/17.98)	Burn	19
177	120	112	11	**TRIK TURNER** RCA 66073 (13.98 CD) $	Trik Turner	98
178	152	120	7	**ANDREW W.K.** ISLAND 586560*/IDJMG (12.98 CD) $	I Get Wet	84
179	190	177	27	**STEVEN CURTIS CHAPMAN** ● SPARROW 51370 (12.98/17.98)	Declaration	14
180	RE-ENTRY		68	**EMINEM** ▲[8] WEB/AFTERMATH 490628*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	1
181	177	161	62	**ALIEN ANT FARM** ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) $	ANThology	11
182	149	—	2	**SOUTH PARK MEXICAN** DOPE HOUSE 6000 (10.98 CD)	Reveille Park	149
183	136	—	2	**CLEDUS T. JUDD** MONUMENT 89907/SONY (NASHVILLE) (11.98 EQ/17.98) $	Cledus Envy	136
184	200	—	4	**ORIGINAL CAST RECORDING** DECCA BROADWAY 543115 (10.98 CD)	Mamma Mia!	169
185	194	—	39	**LUTHER VANDROSS** ▲ J 20007 (12.98/18.98)	Luther Vandross	6
186	164	111	40	**PETE YORN** ● COLUMBIA 86244*/CRG (7.98 EQ/12.98) $	musicforthemorningafter	111
187	144	139	43	**'N SYNC** ▲[5] JIVE 41756/ZOMBA (12.98/18.98)	Celebrity	1
188	167	150	11	**PLUS ONE** 143/ATLANTIC 83527/AG (11.98/17.98)	Obvious	29
189	174	147	9	**INDIGO GIRLS** EPIC 86401 (10.98 EQ CD)	Become You	30
190	143	128	6	**GORDON LIGHTFOOT** RHINO 76207 (12.98/18.98)	Complete Greatest Hits	128
191	154	155	14	**SADE** ● EPIC 56373 (12.98 EQ/18.98)	Lovers Live	10
192	RE-ENTRY		26	**VARIOUS ARTISTS** EMI CHRISTIAN/PROVIDENT/WORD 51850/SPARROW (19.98/21.98)	WOW Hits 2002	52
193	155	138	27	**FAITH EVANS** ● BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14
194	RE-ENTRY		10	**PAUL MCCARTNEY** ● MPL 35510/CAPITOL (7.98/18.98)	Driving Rain	26
195	166	157	27	**PETEY PABLO** ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
196	146	127	12	**SOUNDTRACK** WARNER SUNSET/REPRISE 46305/WARNER BROS. (16.98 CD)	Queen Of The Damned	28
197	195	190	23	**GREEN DAY** ● REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40
198	173	174	28	**MICHAEL JACKSON** ▲[2] EPIC 69403* (12.98 EQ/18.98)	Invincible	1
199	186	82	7	**NEWSBOYS** SPARROW 51845 (17.98 CD)	Thrive	38
200	169	141	9	**SOUNDTRACK** ROADRUNNER 618492/IDJMG (18.98 CD)	Resident Evil	24

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◇ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ‡ indicates past or present Heatseeker title.

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The top selling album compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Billboard TOP JAZZ ALBUMS™

MAY 25 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	34 Weeks At Number 1
1	1		DIANA KRALL ▲ VERVE 549899/VG	The Look Of Love
2	7		CASSANDRA WILSON BLUE NOTE 72435/CAPITOL ●	Belly Of The Sue
3	5		HARRY CONNICK, JR. [illegible]	Songs I Heard
4	3		TONY BENNETT [illegible]	Playin' With My Friends: Bennett Sings The Blues
5	8		VARIOUS ARTISTS [illegible]	Verve//Unmixed
6	7		RAMSEY LEWIS & NANCY WILSON [illegible]	Meant To Be
7	9		HARRY CONNICK, JR. COLUMBIA 69794*/CRG	30
8	6		STEVE TYRELL COLUMBIA 86000/CRG ●	Standard Time
9			MICHAEL FEINSTEIN CONCORD 2167	Michael Feinstein With The Israel Philharmonic Orchestra
10			SOUNDTRACK LEGACY/COLUMBIA 85784/CRG	Finding Forrester
11	8		RACHELLE FERRELL BLUE NOTE 38964/CAPITOL	Live In Montreux 97-99
12	10		VARIOUS ARTISTS UTV/VERVE 585746/VG	Pure Jazz Encore!
13	19		JANE MONHEIT SONY CLASSICAL 42153/WARLOCK ●	Come Dream With Me
14	17		VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61430/CRG	The Best Of Ken Burns Jazz
15	13		BILL CHARLAP BLUE NOTE 35095/CAPITOL	Stardust
16			STANTON MOORE BLUE THUMB 549786/VG	Flyin' The Koop
17	11		SOUNDTRACK COMBUSTION/VERVE 589646/VG	Kissing Jessica Stein
18	12		JOHN PIZZARELLI WITH THE GEORGE SHEARING QUINTET TELARC 83546	The Rare Delight Of You
19	14		ARTURO SANDOVAL CRESCENT MOON/COLUMBIA 86374/CRG	My Passion For The Piano
20	15		VARIOUS ARTISTS UTV/VERVE 520191/VG	Pure Jazz
21	18		THIEVERY CORPORATION VERVE 584151/VG ●	Sounds From The Verve Hi-Fi
22	20		LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
23	24		DIANNE REEVES BLUE NOTE 35667/CAPITOL	The Best Of Dianne Reeves
24	21		STAN GETZ VERVE 589381/VG	Getz For Lovers
25			NAT KING COLE CAPITOL SPECIAL PRODUCTS 98746	Golden Legends

Billboard TOP CONTEMPORARY JAZZ ALBUMS™

MAY 25 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	11 Weeks At Number 1
1	1		NORAH JONES ● BLUE NOTE 37000/CAPITOL ●	Come Away With Me
2			WILL DOWNING GRP 589610/VG	(Sensual Journey)
3	2		VARIOUS ARTISTS VERVE 589606*/VG	Verve//Remixed
4	3		BONEY JAMES WARNER BROS. 48004	Ride
5	4		MEDESKI MARTIN AND WOOD BLUE NOTE 35675/CAPITOL ●	Uninvisible
6	5		CHRIS BOTTI COLUMBIA 85253*/CRG ●	Night Sessions
7			PAUL HARDCASTLE HARDCASTLE 19011/VG	Hardcastle III
8	9		PAT METHENY GROUP WARNER BROS. 48025	Speaking Of Now
9	7		VARIOUS ARTISTS HIGHER OCTAVE 85653*/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
10	6		DIRTY DOZEN BRASS BAND ROPEADOPE 83120/AG	Medicated Magic
11	10		CRAIG CHAQUICO HIGHER OCTAVE 12142/VIRGIN	Shadow And Light
12	16		VARIOUS ARTISTS SHANACHIE 5089	Streetwize - Smooth Urban Jazz
13	11		SOULIVE BLUE NOTE 35869/CAPITOL	Next
14	17		DAVID BENOIT GRP 589078/VG ●	Fuzzy Logic
15	14		JEFF GOLUB GRP 589564/VG	Do It Again
16	15		THE BRAXTON BROTHERS PEAK 85610/CONCORD	Both Sides
17	19		BOBBY MCFERRIN BLUE NOTE/ANGEL 34201/CAPITOL	Beyond Words
18	13		PETER WHITE COLUMBIA 85212/CRG ●	Glow
19	12		ANDRE WARD ORPHEUS 70579 ●	Feelin' You
20	23		HERB ALPERT A&M 490095/INTERSCOPE	Definitive Hits
21	22		THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 85067/CONCORD	Live Across America
22	20		WARREN HILL NARADA JAZZ 11562/VIRGIN	Love Songs
23	24		ST. GERMAIN BLUE NOTE 29114*/CAPITOL ●	Tourist
24	25		BELA FLECK & THE FLECKTONES COLUMBIA 86356/CRG	Live At The Quick
25	NEW		VARIOUS ARTISTS UNIVERSAL SPECIAL PRODUCTS 584791/VMRG	Smooth Jazz

Billboard TOP CLASSICAL ALBUMS™

MAY 25 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	8 Weeks At Number 1
1	1		YO-YO MA SONY CLASSICAL 89667	Classic Yo-Yo
2	7		LUCIANO PAVAROTTI DECCA/UTV 470031/UNIVERSAL CLASSICS GROUP	Romantica
3	4		ANDREA BOCELLI ● PHILIPS 464693/UNIVERSAL CLASSICS GROUP	Verdi
4			DAVID RUSSELL TELARC 80579	Reflections Of Spain
5	5		RICHARD JOO COLUMBIA 85307/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
6			PLACIDO DOMINGO EMI CLASSICS 57230/ANGEL	Wagner: Scenes From "The Ring"
7			HILARY HAHN SONY CLASSICAL 89649	Brahms/Stravinsky Violin Concertos
8	6		YO-YO MA (WILLIAMS) SONY CLASSICAL 89670	Yo-Yo Ma Plays The Music Of John Williams
9	7		MARIA CALLAS EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
10			VARIOUS ARTISTS DECCA 470460/UNIVERSAL CLASSICS GROUP	Baroque Adagios
11	3		THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN ECM 461095/UNIVERSAL CLASSICS GROUP	Bach: Morimur
12	13		MSTISLAV ROSTROPOVICH DG 471620/UNIVERSAL CLASSICS GROUP	Master Cellist
13	12		ITZHAK PERLMAN SONY CLASSICAL 89449	Rhapsody
14	14		KATHLEEN BATTLE SONY CLASSICAL 89464	Portrait
15	10		MURRAY PERAHIA SONY CLASSICAL 89650	Bach: Keyboard

Billboard TOP CLASSICAL CROSSOVER™

MAY 25 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	3 Weeks At Number 1
1	1		LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89670	Star Wars Episode II: Attack Of The Clones
2	7		DANIEL RODRIGUEZ MANHATTAN 37564 ●	The Spirit Of America
3	3		ANDREA BOCELLI ▲ PHILIPS 980041/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
4	7		SARAH BRIGHTMAN REALLY USEFUL/DECCA BROADWAY 98970/UNIVERSAL CLASSICS GROUP	Encore
5	4		YO-YO MA & THE SILK ROAD ENSEMBLE SONY CLASSICAL 89737	Silk Road Journeys: When Strangers Meet
6	8		CHARLOTTE CHURCH ● COLUMBIA 86710/CRG	Enchantment
7	8		SARAH BRIGHTMAN ● NEMO STUDIO 33257/ANGEL	Classics
8	8		RUSSELL WATSON DECCA 468885/UNIVERSAL CLASSICS GROUP ●	The Voice
9	9		SARAH BRIGHTMAN ● NEMO STUDIO 58968/ANGEL	La Luna
10			ANDREA BOCELLI PHILIPS 546228/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)
11	13		BOND SRG/DECCA 467091/UNIVERSAL CLASSICS GROUP ●	Born
12	12		JOHN WILLIAMS SONY CLASSICAL 89364	American Journey
13	10		VARIOUS ARTISTS UNIVERSAL CLASSICS GROUP 89780/SONY CLASSICAL	Classical Hits
14	14		TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
15	11		KRONOS QUARTET NONESUCH 79649/AG	Nuevo

Billboard TOP NEW AGE ALBUMS™

MAY 25 2002

THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	74 Weeks At Number 1
1	1		ENYA ▲ REPRISE 47426/WARNER BROS	A Day Without Rain
2	2		JIM BRICKMAN WINDHAM HILL 11566/RCA	Simple Things
3	3		SECRET GARDEN DECCA 540670	Once In A Red Moon
4	4		GOVI HIGHER OCTAVE 11774	Mosaico
5	5		ROLAND HANNEMAN MADACY SPECIAL PRODUCTS 8116/MADACY	Healing Garden Music-Relaxation
6	7		YANNI ● VIRGIN 79893	If I Could Tell You
7	8		YANNI WINDHAM HILL 11568/RCA	Very Best Of Yanni
8	6		2002 REAL MUSIC 8003	Across An Ocean Of Dreams
9	11		ROLAND HANNEMAN MADACY SPECIAL PRODUCTS 8123/MADACY	Healing Garden Music-Balance
10	10		VARIOUS ARTISTS VIRGIN 50836	Pure Moods III
11	NEW		ROLAND HANNEMAN MADACY SPECIAL PRODUCTS 8118/MADACY	Healing Garden Music-Sleep Well
12	4		VARIOUS ARTISTS NARADA 12157/VIRGIN	Best Of Narada-New Age
13			JOHANNES LINSTEAD REAL MUSIC 3756	Guitarra Del Fuego
14			JIM BRICKMAN WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman
15	NEW		ERIC HANSEN NEURODISC/PRIORITY 50262/CAPITOL	Nuevo Flamenco Romancero

Billboard TOP CLASSICAL BUDGET

MAY 25 2002

1	CLASSICAL MASTERPIECES: SPANISH GUITAR MADACY	VARIOUS ARTISTS
2	20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
3	FOR A SUNDAY MORNING DECCA JUNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
4	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY	VARIOUS ARTISTS
5	FOR A SUMMER EVENING DECCA JUNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES: ROMANTIC PIANO MADACY	VARIOUS ARTISTS
7	FOR A LAZY AFTERNOON DECCA JUNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	CLASSICS FOR RELAXTION & MEDITATION MADACY	VARIOUS ARTISTS
9	GERSHWIN: AN AMERICAN IN PARIS MADACY	VARIOUS ARTISTS
10	BEETHOVEN: 25 FAVORITES VOX /DPJ MUSIC	VARIOUS ARTISTS
11	CLASSICAL MASTERPIECES: CLASSIC MEDITATION MADACY	VARIOUS ARTISTS
12	MOZART: 25 FAVORITES VOX /DPJ MUSIC	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES MADACY	VARIOUS ARTISTS
14	25 PIANO FAVORITES VOX /DPJ MUSIC	VARIOUS ARTISTS
15	BEST OF 25 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS

Billboard TOP CLASSICAL MIDLINE

MAY 25 2002

1	HYMNS TRIUMPHANT: VOLS. 1&2 SPARROW /CHORDANT	LONDON PHILHARMONIC ORCHESTRA
2	MICHAEL AMANTE MEDALIST	MICHAEL AMANTE
3	#1 SOPRANO ALBUM DECCA/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
4	THE #1 OPERA ALBUM DECCA JUNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
5	VOICE OF ITALY DECCA JUNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
6	50 GREATEST CLASSICS ST. CLAIR	VARIOUS ARTISTS
7	BEST OF THE MILLENNIUM DG /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	PACHELBEL CANON RCA VICTOR/BMG	VARIOUS ARTISTS
9	BABY MOZART WALT DISNEY 860770	VARIOUS ARTISTS
10	MOVIE ADAGIOS DECCA JUNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
11	ONLY CLASSICAL CD YOU NEED RCA VICTOR/BMG	VARIOUS ARTISTS
12	MOZART FOR YOUR MIND PHILIPS/UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
13	ROMANTIC ADAGIOS DECCA JUNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
14	BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	VARIOUS ARTISTS
15	THERE IS LOVE TELARC	VARIOUS ARTISTS

Classical Midline compact discs have a Wholesale cost between $ 9.9 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

Billboard TOP KID AUDIO

MAY 25 2002

1	KIDZ BOP KIDS KAZUMI ● TIE 80042	KIDZ BOP
2	SPONGEBOB SQUAREPANTS NICK.JIVE 40002/ZOMBA	ORIGINAL THEME HIGHLIGHTS
3	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/AUD 71851/RHINO	TODDLER FAVORITES
4	VARIOUS ARTISTS WALT DISNEY 860711	DISNEY'S SUPERSTAR HITS
5	VARIOUS ARTISTS WALT DISNEY 860883	DISNEY'S GREATEST VOL. 1
6	VARIOUS ARTISTS WALT DISNEY 807745	PRINCESS FAVORITES
7	VARIOUS ARTISTS WALT DISNEY 860885	DISNEY CHILDREN'S FAVORITES VOL. 1
8	VARIOUS ARTISTS INTEGRITY MUSIC JUST FOR KIDS/INTEGRITY GOSPEL 6004/EPIC	SHOUT PRAISES! KIDS GOSPEL
9	TODDLER TUNES BENSON 80256	25 CLASSIC SONGS FOR TODDLERS
10	VARIOUS ARTISTS WALT DISNEY 860815	PLAYHOUSE DISNEY
11	THE WIGGLES LYRICK STUDIOS 8004	YUMMY YUMMY
12	VARIOUS ARTISTS WALT DISNEY 860814	DISNEY'S GREATEST VOL. 2
13	VARIOUS ARTISTS WALT DISNEY 860857	DISNEY'S PRINCESS COLLECTION
14	VARIOUS ARTISTS WALT DISNEY 860737	RADIO DISNEY JAMS VOL. 4
15	THE COUNTDOWN KIDS HEARTLAND 49871/TIME LIFE	100 SONGS FOR KIDS: MOMMY AND ME
16	VARIOUS ARTISTS KID RHINO 75998/RHINO	DANCE & SING!: THE BEST OF NICK JR.
17	VARIOUS ARTISTS TIME LIFE 38007	SONGS 4 WORSHIP KIDS
18	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 66570	KID'S DANCE PARTY
19	VEGGIE TUNES BIG IDEA/WORD 61648/LYRICK STUDIOS	VEGGIE TALES: SILLY SONGS WITH LARRY
20	FRED MOLLIN WALT DISNEY 860877	DISNEY'S LULLABY ALBUM
21	READ-ALONG WALT DISNEY 860867	MONSTERS, INC.
22	CEDARMONT KIDS CLASSICS BENSON 80217	ACTION BIBLE SONGS
23	CEDARMONT KIDS CLASSICS BENSON 80127	TODDLER ACTION SONGS
24	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/AUD 70243/RHINO	PRESCHOOL FAVORITES
25	BEAR IN THE BIG BLUE HOUSE WALT DISNEY 860739	MORE SONGS FROM BEAR IN THE BIG BLUE HOUSE

Children's recordings original motion picture soundtracks excluded

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◇ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

SoundScan

MAY 25 2002

Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	1 Week At Number 1
1	NEW		**DANIEL RODRIGUEZ** MANHATTAN 37584 (17.98 CD)	The Spirit Of America
2	4	13	**THE HIVES** EPITAPH/SIRE 48327*/WARNER BROS. (10.98 CD)	Veni Vidi Vicious
3	1	4	**RES** MCA 112210* (8.98/12.98)	How I Do
			HOT SHOT DEBUT	
4	NEW		**O.A.R.** EVERFINE 41123 (10.98 CD)	Any Time Now
5	2	3	**DASHBOARD CONFESSIONAL** VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
6	5	6	**FLAW** REPUBLIC/UNIVERSAL 014991/UMRG (12.98 CD)	Through The Eyes
7	3	—	**CLEDUS T. JUDD** MONUMENT 85297/SONY NASHVILLE (11.98 EQ/17.98)	Cledus Envy
8	6	1	**PETE YORN ●** COLUMBIA 86244*/ORG (7.98 EQ/12.98)	musicforthemorningafter
9	8	8	**CHRIS CAGLE ●** CAPITOL (NASHVILLE) 34178 (10.98/17.98)	Play It Loud
10	25	37	**CHAYANNE ○** SONY DISCOS 14467 (10.98 EQ/16.98)	Grandes Exitos
			GREATEST GAINER	
11	27	7	**12 STONES** WIND-UP 13069 (9.98 CD)	12 Stones
12	9	2	**KEVIN DENNEY** 19TH STREET 165028/HOLLYWOOD (12.98 CD)	Kevin Denney
13	14	20	**ZOEGIRL** SPRING 51428 (10.98 CD)	Life
14	13	12	**COURSE OF NATURE** LAVA/ATLANTIC 83536/AG (17.98/11.98)	Superkala
15	11	16	**QUARASHI** TVT/COLUMBIA 9817*/CRG (12.98 EQ CD)	Jinx
16	18	21	**PHANTOM PLANET** DAYLIGHT 62066/EPIC (13.98 EQ CD)	The Guest
17	26	24	**RACHAEL LAMPA** WORD 86162/WARNER BROS. (11.98/16.98)	Kaleidoscope
18	36	41	**VICENTE FERNANDEZ** SONY DISCOS 84292 (10.98 EQ/15.98)	Historia De Un Idolo Vol. 2
19	39	—	**KHIA FEATURING DSD** DIRTY DOWN 751132/ATLANTIC (11.98 CD)	Thug Misses
20	15	22	**INTOCABLE** EMI LATIN 77745 (9.98/15.98)	Suenos
21	10	10	**WOODY ROCK** GOSPO CENTRIC 20016/ZOMBA (11.98/17.98)	Soul Music
22	22	18	**NICOLE C. MULLEN** WORD 38127/WARNER BROS. (11.98 EQ/13.98)	Talk About It
23	24	34	**KURT CARR & THE KURT CARR SINGERS** GOSPO CENTRIC 20018/ZOMBA (10.98/15.98)	Awesome Wonder
24	16	5	**INFAMOUS MOBB** [illegible]	Special Edition
25	19	25	**DONALD LAWRENCE & THE TRI-CITY SINGERS** CRYSTAL ROSE 30380/EMI GOSPEL (11.98/16.98)	Go Get Your Life Back
26	17	15	**PATTY GRIFFIN** ATO 21504 (17.98 CD)	1000 Kisses
27	NEW		**PILAR MONTENEGRO** UNIVISION 310008 (9.98/13.98)	Desahogo
28	31	—	**WATERMARK** ROCKETOWN/WORD 86191/WARNER BROS. (10.98 CD)	Constant
29	21	30	**THURSDAY** VICTORY 146 (15.98 CD)	Full Collapse
30	RE-ENTRY		**SUGARCULT** ULTRAMARINE 036673/ARTEMIS (13.98 CD)	Start Static
31	23	27	**INJECTED** ISLAND 548[illegible] (12.98 CD)	Burn It Black
32	12	19	**ABANDONED POOLS** EXTASY 41106/WARNER BROS. (11.98 CD)	Humanistic
33	28	28	**LOSTPROPHETS** COLUMBIA 85905/ERG (12.98 EQ CD)	thefakesoundofprogress
34	30	26	**CASSANDRA WILSON** BLUE NOTE 25018/CAPITOL (12.98 CD)	Belly Of The Sun
35	35	38	**LOS RAZOS DE SACRAMENTO Y REYNALDO** RCA 52084/BMG LATIN (7.98/11.98)	Corazon De Perico
36	33	32	**MUSHROOMHEAD** UNIVERSAL 013430/UMRG (12.98 CD)	XX
37	40	45	**TONEX** VERITY/JIVE 43177/ZOMBA (11.98 CD)	O2
38	41	44	**ANGELIQUE KIDJO** COLUMBIA 85978/CRG (12.98 EQ CD)	Black Ivory Soul
39	RE-ENTRY		**GINNY OWENS** ROCKETOWN/WORD 86189/WARNER BROS. (10.98 CD)	Something More
40	RE-ENTRY		**CHARLIE ZAA △** SONOLUX 84940/SONY DISCOS (9.98 EQ/10.98)	De Un Solo Sentimiento
41	7	11	**LIL' J** HOLLYWOOD 162322 (10.98 CD)	All About J
42	RE-ENTRY		**STEVE AZAR** MERCURY (NASHVILLE) 170208 (11.98/17.98)	Weitin' On Joe
43	42	42	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1045 (10.98/14.98)	El Numero 100
44	38	46	**ZERO 7** QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD)	Simple Things
45	RE-ENTRY		**ALEXANDRE PIRES △** ARIOLA 87063/BMG LATIN (10.98 CD)	Alexandre Pires
46	37	36	**SIR CHARLES JONES** MARDI GRAS 1060 (10.98/16.98)	Love Machine
47	32	35	**BRENT JONES + T.P. MOBB** HOLY ROLLER 26323/EMI GOSPEL (11.98/16.98)	beautiful
48	20	47	**KHIA FEATURING DSD** DIRTY DOWN 46 (17.98 CD)	Thug Misses
49	RE-ENTRY		**LOS ANGELES AZULES** DISA 727022 (9.98/13.98)	Alas Al Mundo
50	RE-ENTRY		**JOHNNY VICIOUS** [illegible]	Ultra.Dance 01

MAY 25 2002

Billboard TOP INDEPENDENT ALBUMS™

Sales charts compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1
1	NEW		**NAUGHTY BY NATURE** TVT 2840* (12.98/17.98)	Iicons
2	RE-ENTRY		**TOM WAITS** ANTI 86823/EPITAPH (17.98 CD)	Blood Money
3	NEW		**TOM WAITS** ANTI 86823/EPITAPH (17.98 CD)	Alice
4	1	1	**DEFAULT ●** TVT 2819 (11.98 CD) ♦	The Fallout
5	2	2	**YING YANG TWINS** COLUMBIA/KOCH THE PAINT 83765/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins
6	4	—	**C-MURDER** DJ 9883/[illegible]/ERA (19.98 CD)	Tru Dawgs
7	5	3	**JIMMY BUFFETT** MAILBOAT 2005 (10.98/14.98)	Far Side Of The World
8	NEW		**VARIOUS ARTISTS** SIDE DAF DUMMY 71232 (6.98 CD)	Atticus: ...Dregging The Lake.
9	6	5	**LOUIE DEVITO** DEE VEE 004/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory
			GREATEST GAINER	
10	11	10	**JOHN TESH** FAITH MO 34551/GARDEN CITY (11.98/17.98)	A Deeper Faith
11	RE-ENTRY		**O.A.R.** EVERFINE 41123 (10.98 CD) ♦	Any Time Now
12	7	6	**DASHBOARD CONFESSIONAL** VAGRANT 354 (11.98 CD) ♦	The Places You Have Come To Fear The Most
13	8	—	**SOUTH PARK MEXICAN** DOPE HOUSE 8002 (10.98 CD)	Reveille Park
14	12	13	**FROST** HIT A LICK 8350/KOCH (17.98 CD)	Still Up In This S#*+!
15	9	9	**IMX** TUG 20000/NEW LINE (12.98/17.98)	IMx
16	23	40	**KHIA FEATURING DSD** DIRTY DOWN 751132/ATLANTIC (11.98 CD) ♦	Thug Misses
17	14	9	**INFAMOUS MOBB** [illegible]	Special Edition
18	10	4	**PAUL WESTERBERG** VAGRANT 368 (17.98 CD)	Stereo
19	13	7	**OL' DIRTY BASTARD** CD 9991/RIVIERA (12.98/18.98)	The Trials And Tribulations Of Russell Jones
20	16	17	**THURSDAY** VICTORY 140 (15.98 CD) ♦	Full Collapse
21	32	39	**SUGARCULT** ULTRAMARINE 036673/ARTEMIS (13.98 CD) ♦	Start Static
22	NEW		**WARREN ZEVON** SHERIDAN SQUARE 751132/ARTEMIS (18.98 CD)	My Ride's Here
23	19	25	**SEVENDUST ●** TVT 5870 (10.98/17.98)	Animosity
24	31	—	**VARIOUS ARTISTS** ULTRA 1121 (20.98 CD)	Ultra.Chilled 02
25	24	24	**RAMON AYALA Y SUS BRAVOS DEL NORTE** FREDDIE 1045 (10.98/14.98) ♦	El Numero 100
26	21	26	**ZERO 7** QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD) ♦	Simple Things
27	20	21	**SIR CHARLES JONES** MARDI GRAS 1060 (10.98/16.98) ♦	Love Machine
28	15	27	**KHIA FEATURING DSD** DIRTY DOWN 46 (17.98 CD) ♦	Thug Misses
29	22	18	**KILLA BEEZ** WU TANG/IN THE PAINT 83621/KOCH (13.98/19.98)	Wu-Tang Productions Present: Killa Beez – The Sting
30	25	12	**DISHWALLA** IMMERGENT 28209 (17.98 CD)	Opaline
31	39	41	**JOHNNY VICIOUS** ULTRA 1121 (15.98 CD) ♦	Ultre.Dence 01
32	18	19	**CHOOBAKKA** BIG DADDY 73022 (16.98 CD) ♦	My Time
33	41	44	**VARIOUS ARTISTS** MADACY 6372 (18.98 CD)	Ultimate Power Of Love: 32 Great Soft Rock Hits
34	NEW		**EL-P** DEFINITIVE JUX 27* (18.98 CD)	Fantastic Damage
35	49	—	**ELVIS PRESLEY** BMG MADACY SPECIAL PRODUCTS 5394/MADACY (18.98/18.98)	Elvis: The Very Best Of Love
36	43	—	**SHEKINAH GLORY MINISTRY** KINGDOM 001 (11.98/17.98)	Praise Is What I Do
37	17	23	**918** SMUGGLIN 0918 (10.98/16.98) ♦	Reincarnated
38	34	31	**BAD RELIGION** EPITAPH 86635* (17.98 CD)	The Process Of Belief
39	27	22	**STEVE EARLE** E SQUARED 751128/ARTEMIS (18.98 CD)	Sidetracks
40	RE-ENTRY	22	**EVA CASSIDY** BLIX STREET 10023 (16.98 CD)	Time After Time
41	NEW		**RARE ESSENCE** RARE ONE/BCM LEGACY (11.98/17.98)	Live PA #4: Back At The Classics 4-07-02
42	26	20	**SOUNDTRACK** [illegible]	All About The Benjamins
43	33	14	**NON PHIXION** UNCLE MURK 8[illegible]/LANDSPEED (17.98 CD) ♦	The Future Is Now
44	30	—	**BABU THE DILATED JUNKIE** SEQUENCE 8002 (18.98 CD)	Babu The Dilated Junkie Presents: Duck Season Vol. 1
45	28	29	**FACE TO FACE** VAGRANT 386* (15.98 CD)	How To Ruin Everything
46	35	28	**TWIZTID** PSYCHOPATHIC 3001 (13.98 CD)	Mirror Mirror
47	RE-ENTRY	38	**JOAN SEBASTIAN △** MUSART 2524/BALBOA (7.98/13.98) ♦	En Vivo: Desde La Plaza El Progreso De Guadalajara
48	RE-ENTRY		**DOUG & MELVIN WILLIAMS** BLACKBERRY 1851/MALACO (11.98/16.98)	Duets
49	29	34	**POWER HOUZE** POWER HOUZE 29562 (17.98 CD) ♦	Family Busine$$
50	40	30	**THE JON SPENCER BLUES EXPLOSION** MATADOR 542* (16.98 CD) ♦	Plastic Fang

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ●Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ■ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ♦ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Billboard® TOP INTERNET ALBUM SALES™

MAY 25 2002

LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
		NUMBER 1 — 4 Weeks At Number 1		
1		JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. ♠	Josh Groban	10
6		BONNIE RAITT CAPITOL 31816	Silver Lining	19
7		NORAH JONES ● BLUE NOTE 33086/CAPITOL ♠	Come Away With Me	17
		O.A.R. EVERYWE 41123 ♠	Any Time Now	156
4		SHERYL CROW A&M 493280/INTERSCOPE	C'mon, C'mon	7
5		CELINE DION ▲² EPIC 86480	A New Day Has Come	2
8		VANESSA CARLTON A&M 493387/INTERSCOPE	Be Not Nobody	13
		TOM WAITS ANTI- 86832/EPITAPH	Alice	33
2		WILCO NONESUCH 79905-AG	Yankee Hotel Foxtrot	57
		TOM WAITS ANTI 86829/EPITAPH	Blood Money	32
3		ELVIS COSTELLO ISLAND 586775/IDJMG	Whsn I Wss Cruel	71
13		SOUNDTRACK ▲² LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	11
		LAURYN HILL COLUMBIA 86598/CRG	MTV Unplugged No. 2.0	3
20		BARRY MANILOW ▲ BMG HERITAGE 19605/ARISTA	Ultimate Manilow	40
11		THE NITTY GRITTY DIRT BAND ● CAPITOL 35148	Will The Circle Be Unbroksn	–
15		ALANIS MORISSETTE ▲ MAVERICK 47888/WARNER BROS	Uader Rug Swept	50
9		THE BAND WARNER BROS. 78278/RHINO	The Last Waltz	–
19		DIANA KRALL ▲ VERVE 548846/VG	The Look Of Love	98
10		SOUNDTRACK SONY CLASSICAL 89802	Star Wars Episode II: Attack Of Ths Clones	46
18		NEIL YOUNG REPRISE 48111*/WARNER BROS	Are You Passionate?	84
		SOUNDTRACK RCA VICTOR 63921	Queer As Folk: The Second Seasoe	167
		JACK JOHNSON ENJOY/UNIVERSAL 060094/UMRG ♠	Brushfire Fsirytales	62
22		VARIOUS ARTISTS TIME LIFE 17005	'60's Gold	–
		JOHN MAYER ● AWARE/COLUMBIA 85202*/CRG ♠	Room For Squares	28
		SOUNDTRACK ROADRUNNER/COLUMBIA 86402/IDJMG/CRG	Spider-Msn	6

Billboard® TOP SOUNDTRACKS™

MAY 25 2002

LAST WEEK		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1 — 2 Weeks At Number 1	
1		SPIDER-MAN	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
2		O BROTHER, WHERE ART THOU? ▲⁴	LOST HIGHWAY/MERCURY 170069/IDJMG
3		THE SCORPION KING	UNIVERSAL 017156/UMRG
4		STAR WARS EPISODE II: ATTACK OF THE CLONES	SONY CLASSICAL 89802
5		SHREK ▲	DREAMWORKS 450391/INTERSCOPE
6		MOULIN ROUGE ▲²	INTERSCOPE 493835
8		COYOTE UGLY ▲²	CURB 78703
7		I AM SAM ●	V2 27119
9		BLADE II	IMMORTAL 12064*/VIRGIN
		QUEER AS FOLK: THE SECOND SEASON	RCA VICTOR 63921
		QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48286/WARNER BROS
		RESIDENT EVIL	ROADRUNNER 618458/IDJMG
		THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS
		A KNIGHT'S TALE	COLUMBIA 85648/CRG
		THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
		HARDBALL	SO SO DEF/COLUMBIA 86825/CRG
		MOULIN ROUGE 2	INTERSCOPE 493228
		NOT ANOTHER TEEN MOVIE	MAVERICK 48250/WARNER BROS
		THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 540832*/IDJMG
		ALI	INTERSCOPE 493172
		MONSOON WEDDING	MILAN 35981
		SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49509/ZOMBA
		NOTTING HILL ▲	ISLAND 546196/IDJMG
		A WALK TO REMEMBER	EPIC 86311
		STATE PROPERTY	ROC A FELLA/DEF JAM 586671*/IDJMG

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ➡ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available ♠ indicates past or present Heatseeker title © 2002, VNU Business Media, Inc and SoundScan, Inc. All rights reserved.

Billboard® TOP POP CATALOG™

MAY 25 2002

All 3 charts are compiled from a universal sample of retail store, mass merchant and internet sales reports collected, compiled and provided by SoundScan

LAST WEEK	2 WKS AGO		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 7 Weeks At Number 1	
1	1		DISTURBED ▲² GIANT 24738/WARNER BROS. (11.98/17.98) ♠	The Sickness
			$ GREATEST GAINER $	
8	4		CELINE DION ▲⁴ 550 MUSIC 63700/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
10	6		ENYA ▲² REPRISE 46435/WARNER BROS. (12.98/18.98)	Peint The Sky With Stars – The Best Of Enye
2	10		AC/DC ◆¹⁵ EASTWEST 92416/EEG (11.98/17.98)	Back In Black
4	2		CREED ◆¹ WIND UP 13053* (11.98/18.98)	Humen Clay
6	5		OZZY OSBOURNE ▲² EPIC 67500 (10.98 EQ/17.98)	The Ozzman Cometh
3	8		KID ROCK ◆¹⁰ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ♠	Devil Without A Cause
7	7		BOB SEGER & THE SILVER BULLET BAND ▲⁵ CAPITOL 30234 (10.98/15.98)	Greatest Hits
23	13		NICKEL CREEK ● SUGAR HILL 3909 (18.98 CD) ♠	Nickel Creek
18	12		DIXIE CHICKS ▲⁹ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
11	29		PHIL COLLINS ▲³ FACE VALUE/ATLANTIC 82136 AG (10.98/17.98)	...Hits
20	14		INCUBUS ▲² IMMORTAL 63662/EPIC (12.98 EQ/18.98)	Make Yourself
14	11		METALLICA ◆¹² ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
25	19		JAMES TAYLOR ◆¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
13	24		MADONNA ◆¹⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
17	43		FLEETWOOD MAC ▲⁹ WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
12	25		ZZ TOP ▲³ WARNER BROS. 26946 (11.98/17.98)	Greatest Hits
16	26		ALANIS MORISSETTE ◆¹⁹ MAVERICK 45901/WARNER BROS. (10.98/17.98) ♠	Jagged Little Pill
24	—		FAITH HILL ▲² WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
15	3		AEROSMITH ◆¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
19	15		PINK FLOYD ◆⁵ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
35	45		FRANK SINATRA CAPITOL 22502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
22	17		DEF LEPPARD ▲³ MERCURY 528718/IDJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995
21	—		VAN HALEN ▲² WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1
25			MARC ANTHONY ▲² COLUMBIA 99726*/CRG (12.98 EQ/18.98)	Marc Anthony
33	31		ABBA ▲² POLYDOR/UNIVERSAL 517087/UMRG (12.98/18.98)	Gold – Greatest Hits
28	27		SHANIA TWAIN ◆⁹ MERCURY (NASHVILLE) 530003 (12.98/18.98)	Come On Over
27	18		CREED ▲⁵ WIND UP 13049 (11.98/18.98) ♠	My Own Prison
38	40		DIXIE CHICKS ◆¹¹ MONUMENT 69195/SONY (NASHVILLE) (10.98 EQ/17.98) ♠	Wide Open Spaces
26	9		SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 68824/CRG (7.98 EQ/11.98) ♠	System Of A Down
30	22		DAVID GRAY ▲ ATO 85351/RCA (11.98 17.98) ♠	White Ladder
9	35		BON JOVI ◆¹² MERCURY 530080/IDJMG (8.98/11.98)	Slippery When Wet
29	23		SUBLIME ▲⁵ GASOLINE ALLEY 11413/MCA (12.98/18.98)	Sublime
46	48		THE BEACH BOYS CAPITOL 21160 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
			CAROLE KING ◆¹⁰ EPIC 65450 (7.98 EQ/11.98)	Tapestry
			DIANA KRALL ▲ VERVE 05630/VG (12.98/18.98)	When I Look In Your Eyes
44	—		GREEN DAY ◆¹⁰ REPRISE 45529*/WARNER BROS. (7.98/11.98) ♠	Dookie
			CAT STEVENS ▲⁴ A&M 540888/UNIVERSAL (8.98/11.98)	Cat Stevens Greatest Hits
37	37		GUNS N' ROSES ◆¹⁵ GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
S	—		VARIOUS ARTISTS TIME LIFE 3397 (17.98/19.98)	Body + Soul: Love Serenade
31	32		JIMMY BUFFETT ▲⁵ MCA 32563* (12.98/18.98)	Songs You Know By Heart
47	30		ELTON JOHN ◆¹³ ROCKET/ISLAND 512532/IDJMG (8.98/11.98)	Greatest Hits
			BROOKS & DUNN ▲³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
			TOM PETTY AND THE HEARTBREAKERS ▲⁹ MCA 11013 (12.98/18.98)	Greatest Hits
36	28		2PAC ▲⁶ AMARU/DEATH ROW 490361*/INTERSCOPE (19.98/24.98)	Greatest Hits
			JOURNEY ◆¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
			EAGLES ◆²⁷ ASYLUM/ELEKTRA 105/EES (11.98/17.98)	Their Greatest Hits 1971-1975
			FRANK SINATRA ▲² REPRISE 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise – The Very Good Years
49	—		CHER ▲⁴ WARNER BROS. 47121 (10.98/17.98)	Believe
42	—		FLEETWOOD MAC ◆¹⁰ WARNER BROS. 3010 (7.98/17.98)	Rumours

➡ Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or releases of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. ♠ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: RS 65
12 Stones: HS 11
2002: NA 8
2Pac: PCA 45; RBC 1, 3, 7, 9
311: MO 18
3LW: DS 5; H100 53; HA 64; HSS 3; RA 43; RBH 25; RP 1; RS 1
3pc.: RA 74; RBH 79
3rd Strike: HSS 56; RO 24
918: IND 37; RBA 70
98 Degrees: B200 153

—A—

Aaliyah: B200 129; RBA 54; DC 32; H100 29; HA 29; RA 29; RBH 32; T40 25
Abandoned Pools: HS 32; MO 38
Abba: PCA 26
AC/DC: PCA 4
Yolanda Adams: B200 140; *CC* 9; *GA* 3, 36; RBA 46
Adema: B200 148; MO 40; RO 38
Ad Finem: DC 26
Trace Adkins: CA 36; CS 24
Aerosmith: PCA 20; HSS 10
Levert Agee: RS 40
Agnelli & Nelson: DC 37
Edgar Aguilar "El Narquillo": RMS 36
Pepe Aguilar: LPS 37; LT 35
Alberto Y Roberto: RMS 40
Ali: B200 74; RBA 30
Alien Ant Farm: B200 181
All-4-One: AC 21
Gary Allan: B200 108; CA 14; CCA 9; CS 12; H100 65; HA 63
Herb Alpert: CJ 20
Amerie: RA 28; RBH 33
AMG: RA 55; RBH 58
Anastacia: DC 29
Trey Anastasio: B200 109
Jade Anderson: DC 39; H100 96; HSS 16
Jessica Andrews: CA 60
Andy Andy: TSS 38
Los Angeles Azules: HS 49; LA 13, 38; RMA 8, 19; RMS 23
Los Angeles De Charly: LA 68; LT 49; RMS 22
Anny: DC 40
Marc Anthony: LA 4; PCA 25; TSA 1; AC 4; LT 30; TSS 3, 14
Aracely Arambula: LT 40; RMS 13
Louis Armstrong: JZ 22
Aroma: RMS 38
Ascension: DC 20
Ashanti: B200 4; RBA 4; H100 1, 3; HA 1, 3; HSS 36, 68; RA 1, 9, 41, 72; RBH 1, 8, 43, 76; RP 14; RS 20, 28; T40 1, 2, 31
ATB: EA 25
Rodney Atkins: CS 56
Atmosphere: HSS 55
Audiovent: RO 30
Avalon: *CC* 30, 35; EA 10
Avant: B200 38; RBA 7; H100 32; HA 30; RA 10, 32; RBH 10, 34
Kevin Avience: DC 13
Ramon Ayala Y Sus Bravos Del Norte: HS 43; IND 25; LA 11, 58; RMA 7; LT 12; RMS 3, 32
Steve Azar: CA 41; HS 42; CS 3; H100 35; HA 32

—B—

B2K: B200 44; RBA 18; H100 41, 44; HA 43, 44; HSS 12; RA 13; RBH 13; RS 9; T40 24
Babu The Dilated Junkie: IND 44
Susana Baca: LA 51; LPA 20; *WM* 12
Bad Religion: IND 38
Ray Bady: *GA* 21
Baha Men: B200 116; *WM* 1, 8; HSS 7
David Ball: CA 67
Ballgomingo: DC 33
Charli Baltimore: H100 27; HA 25; RA 11, 72; RBH 11, 76; RS 42
Banda El Recodo: LT 23; RMS 5
Banda Tierra Blanca: LT 27; RMS 6
The Band: INT 17
Pancho Barraza: LA 70; LT 41; RMS 17
Ana Barbara: RMS 26
Basement Jaxx: EA 17; DS 14
Kathleen Battle: CL 14
The Beach Boys: PCA 34
Beanie Sigel: H100 84, 85; HSS 21; RA 37, 40; RBH 38, 41; RP 7; RS 11
The Beatles: B200 120
Becca: DC 31
Beelow: HSS 60; RP 39; RS 29
Beenie Man: HSS 71; RBH 91; RS 39
Tony Bennett: JZ 4
David Benoit: CJ 14
Tab Benoit: *BL* 10
Big Logic: HSS 41; RP 18; RS 27
Big Moe: B200 66; RBA 10; RBH 85
Big Tymers: B200 8; RBA 3; H100 49; HA 48; HSS 42; RA 14; RBH 15; RP 15; RS 21
Bilal: HSS 67; RS 53
Clint Black: CA 62
Blackalicious: B200 75; RBA 36
Mary J. Blige: B200 35; RBA 19; RBC 15; DC 50; H100 12; HA 10; RA 8; RBH 9; T40 27
Blink-182: B200 155; MO 19
Andrea Bocelli: B200 137; CL 3; CX 3, 10
Michael Bolton: B200 78; AC 6
Bon Jovi: PCA 32
Bond: CX 11
Bone Thugs-N-Harmony: RBC 2
Bono: A40 27
Chris Botti: CJ 6
Bounty Killer: A40 30
Box Car Racer: MO 26
Boyz II Men: AC 25; HSS 35; RA 50; RBH 51
Brancaccio & Aisher: DC 27
Brandy: B200 30; RBA 12; H100 37, 94; HA 38; RA 18, 73; RBH 18, 74
Michelle Branch: B200 37; A40 5; H100 6; HA 6; T40 5
The Braxton Brothers: CJ 16
Breaking Point: RO 39
B Rich: H100 100; RA 65; RBH 65
Jim Brickman: NA 2, 14; AC 18
Sarah Brightman: B200 146; CX 4, 7, 9
Brooks & Dunn: B200 128; CA 16; CCA 6; PCA 43; CS 17; H100 75; HA 73
Garth Brooks: B200 138; CA 19; CCA 21; CS 46
Meredith Brooks: A40 36
The Brooklyn Tabernacle Choir: *GA* 17
Andree Brown: DS 11
Horace Brown: RBH 87; RP 17; RS 25
Jimmy Buffett: B200 93; IND 7; PCA 41
Los Bukis: LA 43
Rafy Burgos "El Cupido": TSS 18
Busta Rhymes: B200 73; RBA 27; H100 15; HA 15; HSS 22; RA 7; RBH 7; RP 9; RS 14
Tracy Byrd: CA 49; CS 29

—C—

Cabas: LPS 30; LT 26; TSS 8
Shirley Caesar: *GA* 24
Chris Cagle: CA 27; HS 9; CS 20, 47; H100 79
Maria Callas: CL 9
The Calling: B200 143; A40 1, 25; AC 24; H100 21; HA 26; HSS 4; T40 15
Jaime Camil: LPS 34
Los Caminantes: LA 71
Cam'ron: RBA 71; H100 22; HA 22; HSS 19; RA 6, 60; RBH 6, 63; RP 4; RS 5
Los Canelos De Durango: RMS 21
Blu Cantrell: HSS 61; RS 56
Jerry Cantrell: RO 14
Capleton: *RE* 5
Mariah Carey: HSS 35, 62, 75
Vanessa Carlton: B200 13; INT 7; A40 6; AC 23; H100 5; HA 5; HSS 5; T40 3
Kurt Carr & The Kurt Carr Singers: *CC* 25; *GA* 8; HS 23
Rodney Carrington: CA 64
Jeff Carson: CS 57
Johnny Cash: CA 70; CCA 14
Butch Cassidy: RBH 89; RS 49
Eva Cassidy: IND 40
Cee-Lo: B200 53; RBA 14; RBH 82
Kasey Chambers: CA 47
Steven Curtis Chapman: B200 179; *CC* 14
Craig Chaquico: CJ 11
Bill Charlap: JZ 15
Chayanne: HS 10; LA 1; LPA 1; LPS 1; LT 2; TSS 2
The Chemical Brothers: EA 14; DC 28; DS 22, 25
Cher: B200 59; PCA 49; DS 1; HSS 9
Kenny Chesney: B200 5, 102; CA 1, 12; CS 13, 31; H100 67; HA 65
Mark Chesnutt: CS 27
The Chieftains: *WM* 5
Willy Chirino: TSS 40
Chocolate: LPS 29; LT 50
Choobakka: IND 32; RBA 63
Charlotte Church: CX 6
Eric Clapton: *BL* 3
The Clark Family Experience: CS 52
Patsy Cline: CCA 7
The Clipse: H100 98; HSS 39; RA 57; RBH 52; RP 11; RS 17
C-Murder: B200 92; IND 6; RBA 24
Coal Chamber: B200 34
Tammy Cochran: CA 58; CS 18
Kellie Coffey: B200 54; CA 5; CS 14
Cold: RO 28
Nat King Cole: JZ 25
Phil Collins: PCA 11
Commissioned: *CC* 19; *GA* 6
Harry Connick, Jr.: JZ 3, 7
Control: LA 35; RMA 18; LT 43; RMS 19
Corey: HSS 17; RS 26
The Corrs: B200 169; A40 27
Elvis Costello: B200 71; INT 11
Course Of Nature: HS 14
El Coyote Y Su Banda Tierra Santa: LT 46; RMS 16
Cranes: DS 24
Creed: B200 47; PCA 5, 28; A40 12; MO 25; RO 9; T40 30
Cristian: LA 72; LPS 7, 31; LT 9
Sheryl Crow: B200 7; INT 5; A40 2; AC 30; DC 3; H100 34; HA 36; T40 21
Celia Cruz: LA 64; TSA 5; LT 34; TSS 6
Charlie Cruz: TSS 26

—D—

Willie D: RS 58
Da Brat: RS 50
Da Fam: HSS 20; RBH 94; RP 6; RS 10
Daft Punk: EA 24
D'Angelo: RBH 83; RS 72
The Charlie Daniels Band: CA 57
Dashboard Confessional: B200 159; HS 5; IND 12; MO 24
Craig David: B200 88; RBA 66; H100 62; HA 67; HSS 40; RS 45; T40 29, 40
Dax Riders: DC 48
Inaya Day: DC 9
DB Boulevard: DC 17
Default: B200 61; IND 4; A40 15; H100 17; HA 17; MO 17, 35; RO 11, 16; T40 19
Def Leppard: PCA 23
Dennis De Menace: HSS 63; RS 61
Kevin Denney: CA 30; HS 12; H100 90; HSS 33
John Denver: CCA 18
Franco De Vita: LA 42; LPA 17; LPS 19; LT 32
Louie DeVito: B200 111; EA 1; IND 9
D-Gotti: RBH 85
Diamond Rio: CA 59; CS 33
Dido: AC 11; DC 22; DS 3; HSS 49
Dieselboy: EA 23
Celine Dion: B200 2; INT 6; PCA 2; A40 24; AC 1; H100 33; HA 33; LPS 28; T40 33; TSS 20
Dirty Vegas: DC 4; DS 6; H100 55; HA 60; HSS 58; T40 28
Dirty Dozen Brass Band: CJ 10
Dishwalla: IND 30; A40 32
Disturbed: PCA 1
Dixie Chicks: CCA 2, 5; PCA 10, 29; H100 95
DJ Encore: EA 15
DJ Quik: RA 55; RBH 58
DJ Sammy: DC 43; DS 4; HSS 50
DJ Shadow: DS 12
DMX: RBA 84; RA 64; RBH 66
Do: DC 43; DS 4; HSS 50
Dolce: DC 2
Placido Domingo: CL 6
Will Downing: B200 90; CJ 2; RBA 11
Dr. Dre: RBC 11, 19
Drowning Pool: B200 125; RO 22
DSD: HS 19, 48; IND 16, 28; RBA 52, 58; H100 83; RA 61; RBH 59; RP 21; RS 31
Jermaine Dupri: RA 33; RBH 36, 80
Rocio Durcal: LA 28; LPA 11

—E—

Eagles: PCA 47
Steve Earle: CA 48; IND 39
Earshot: B200 82; MO 28; RO 13
Eastern Michigan Gospel Choir: *GA* 38
El-P: IND 34
Emerson Drive: CS 6; H100 46; HA 45; HSS 26
Eminem: B200 180; RBA 79; H100 9; HA 9; RA 34; RBH 37; T40 11
The Emmanuels: *GA* 25
Enya: B200 45; NA 1; PCA 3; AC 10, 13; HSS 30
Faith Evans: B200 193; RBA 64; H100 47; HA 46; RA 16, 64; RBH 16, 66; RS 46, 71
Rev. Clay Evans And The AARC Mass Choir: *GA* 22
Sara Evans: CA 33; CS 25
Evol: RS 40
Exhale: DC 41; HSS 11; RBH 84; RS 8

—F—

Fabolous: RBA 94; RBH 95
Face To Face: IND 45
Faithless: DC 22
Fat Joe: B200 41; RBA 29; H100 3; HA 3; HSS 36; RA 9; RBH 8; RP 14; RS 20; T40 2
Michael Feinstein: JZ 9
Alejandro Fernandez: LA 57; LPS 22; LT 29
Vicente Fernandez: HS 18; LA 2, 18; RMA 1, 11
Rachelle Ferrell: JZ 11
Jose Manuel Figueroa: LT 42; RMS 18
Five For Fighting: B200 163; A40 16, 20; AC 2
Flaw: B200 174; HS 6
Bela Fleck & The Flecktones: CJ 24
Fleetwood Mac: PCA 16, 50
Luis Fonsi: LA 22; LPA 9; LPS 13; LT 18
Robben Ford: *BL* 5
Foreigner: B200 80
Foxy Brown: RBH 100
Kirk Franklin: B200 60; *CC* 3; *GA* 1; RBA 25
Freestylers: DC 23
Freeway: H100 84; RA 37; RBH 41
Frost: IND 14; RBA 38
Fulanito: TSA 17
Fundisha: RBH 70; RS 47
Nelly Furtado: B200 122

—G—

Eyra Gail: DS 7
Bill & Gloria Gaither And Their Homecoming Friends: *CC* 33
Garbage: EA 21
Mervin Gaye: RBC 18
G. Dep: RS 64
Stan Getz: JZ 24
Giant Leap: *WM* 13
Ginuwine: HSS 69; RA 52; RBH 56
Godsmack: MO 27; RO 1
Jeff Golub: CJ 15
Jimmy Gonzalez Y El Grupo Mazz: RMS 39
Goo Goo Dolls: B200 42; A40 3; H100 18; HA 18; MO 30; RO 32; T40 13
Govi: NA 4
Gravediggaz: RBA 60
David Gray: PCA 31
Al Green: RBC 12; RA 48; RBH 49
Green Day: B200 197; PCA 37
Green Eyez: HSS 38; RBH 98; RP 10; RS 15
Lee Greenwood: HSS 64
Pat Green: CA 43; CS 53
Patty Griffin: HS 26
Andy Griggs: CS 22
El Gringo De La Bachata: TSS 31
Josh Groban: B200 10; INT 1; AC 14
Grupo Bryndis: LA 54
Juan Luis Guerra 440: TSA 19
Guns N' Roses: PCA 39
Buddy Guy: *BL* 12
Gyrlz Society: RS 70

—H—

Hilary Hahn: CL 7
Herbie Hancock: DS 23
Roland Hanneman: NA 5, 9, 11
Eric Hansen: NA 15
Paul Herdcastle: CJ 7
George Harrison: HSS 57
Corey Harris: *BL* 6
Hawkw: DC 49
Darren Hayes: DC 25
Hex Hector: DC 42
Her Sanity: RBH 99
Elder Jimmy Hicks And The Voices Of Integrity: *GA* 31
Faith Hill: CCA 3; PCA 19
The Hilliard Ensemble: CL 11
Lauryn Hill: B200 3; INT 13; RBA 2; RBC 5
Warren Hill: CJ 22
The Hives: B200 136; HS 2; MO 36
Dave Hollister: RA 67; RBH 71
Steve Holy: CA 29
Hometown News: CS 42
Hoobastank: B200 86; H100 86; MO 7, 13; RO 26
Whitney Houston: HSS 45
Rebecca Lynn Howard: CS 54
H.U.G.: RS 55
Los Huracanes Del Norte: RMS 30

—I—

Ice Cube: RBA 90
Enrique Iglesias: B200 27; A40 38; AC 3, 29; DC 10; H100 31; HA 31; LPS 11; LT 14; T40 23; TSS 32
Iman: RMS 28
IMx: IND 15; RBA 56
Incubus: B200 67; PCA 12; MO 21, 34; RO 27, 34
India.Arie: B200 63; RBA 39; H100 66; HA 75; T40 36
Indigo Girls: B200 189
Infamous Mobb: HS 24; IND 17; RBA 62
The Infamous 2-o: RA 58; RBH 60
Injected: HS 31
Intocable: HS 20; LA 3; RMA 2; LT 7; RMS 2, 7
Los Invasores de Nuevo Leon: LA 45
Irv Gotti: RA 72; RBH 76
The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: RBA 100
Isyss: RA 62; RBH 62

—J—

Alan Jackson: B200 16; CA 3, 53; CCA B; CS 1; H100 30; HA 27
Rob Jackson: RBH 86; RS 57
The Jackson 5: RBC 22
Michael Jackson: B200 198; RBA 61; RA 49; RBH 50, 88
Jadakiss: RA 62; RBH 62
Jagged Edge: RBA 89; RBC 21; DS 17; HSS 46; RBH 92, 95; RS 23, 51
Jaheim: B200 77; RBA 17; H100 42; HA 40; RA 12; RBH 12
Bishop T.D. Jakes: *CC* 28; *GA* 10
Bishop T.D. Jakes & The Potter's House Mass Choir: *GA* 32
Boney James: CJ 4; RBA 81
Brett James: CS 37
Etta James: *BL* 9
Etta James & The Roots Band: *BL* 1
Jam & Spoon: DC 5
Jars Of Clay: B200 170; *CC* 12
Je Rule: B200 39; RBA 22; H100 12, 19, 27; HA 10, 20, 25; RA 8, 11, 44, 72; RBH 9, 11, 44, 76, 81; RS 42; T40 16, 27, 31
Jay-Z: B200 48; RBA 9, 59; RBC 10, 17; H100 85; HSS 21, 73; RA 36, 40, 45, 53, 60; RBH 38, 40, 45, 55, 63, 75; RP 7, 22; RS 11, 32, 74
Waylon Jennings: CA 45
Jewel: B200 115; A40 11, 35
Jose Alfredo Jimenez: LA 59, 62
Jimmy Eat World: B200 56; A40 9; H100 8; HA 8; MO 2; T40 8
Joe: B200 154; RBA 37; H100 64; HA 61; RA 22; RBH 23
Elton John: PCA 42; AC 22
Carolyn Dawn Johnson: CA 34; AC 16; CS 9; H100 58; HA 54
Jack Johnson: B200 62; INT 22; A40 34; MO 32
Jonell: HSS 74
Brent Jones + T.P. Mobb: *GA* 12; HS 47; RBA 65
Donell Jones: H100 57; HA 57; RA 19; RBH 19; RS 36
George Jones: CA 74
Norah Jones: B200 17; CJ 1; INT 3
Sir Charles Jones: HS 46; IND 27; RBA 40
Richard Joo: CL 5
Journey: PCA 46
Juanes: LPS 17; LT 21; TSS 27
Cledus T. Judd: B200 183; CA 26; HS 7
The Judds: CCA 19
Jurassic 5: HSS 54; RS 44
Juvenile: RBC 25; RP 25; RS 37

—K—

Israel Kamakawiwo'Ole: *WM* 7
Anthony Kearns: *WM* 14
Toby Keith: B200 76; CA 7; CCA 16; CS 5, 41; H100 38; HA 37
R. Kelly: B200 48; RBA 9, 93; HSS 18, 73; RA 36, 53; RBH 40, 55, 75; RP 22; RS 32, 33, 74
Tricia Lee Kelshall: DC 11
Alicia Keys: B200 36; RBA 28; AC 28; H100 77; RA 35; RBH 35
Khia: HS 19, 48; IND 16, 28; RBA 52, 58; H100 83; RA 61; RBH 59; RP 21; RS 31
Angelique Kidjo: HS 38; *WM* 4
Kid Rock: B200 64; PCA 7; RO 36
Killa Beez: IND 29; RBA 86
B.B. King: *BL* 3
Carole King: PCA 35
Jennifer Knapp: *CC* 40
Korn: H100 72; HA 71; MO 4; RO 8
Diane Krall: B200 98; INT 18; JZ 1; PCA 36
Alison Krauss: B200 130; CA 17; CCA 17
Lenny Kravitz: B200 175; A40 18; DC 45
Chad Kroeger: A40 39; H100 48; HA 47; MO 6; RO 5
Kronos Quartet: CX 15

—L—

Lady May: RBH 86; RS 57
Rachael Lampa: *CC* 23; HS 17
Lasgo: DC 30; DS 9
Avril Lavigne: A40 17
Donald Lawrence & The Tri-City Singers: *GA* 9; HS 25
Tracy Lawrence: CCA 23
Shannon Lawson: CS 28
Chris LeDoux: CA 38
Tommy Lee: RO 6
Gerald Levert: RBH 77
Glenn Lewis: B200 83; RBA 23; RA 42; RBH 42
Ramsey Lewis: JZ 6
LaLey: LA 48; LPA 18; TSS 36
Liberacion: RMS 14
Lifehouse: A40 14
Lifer's: HSS 44; RS 60
Gordon Lightfoot: B200 190
Lightforce: DC 44
Lil Bow Wow: B200 132; RBA 51; H100 93; RA 54; RBH 54
Lil' J: HS 41; RBA 43; HSS 24; RS 24
Lil' Kim: HSS 71; RBH 91; RS 39
Lil' Romeo: HSS 17; RA 71; RBH 69; RS 26, 41
Lil Ru: HSS 66; RP 13, 23; RS 19, 34
Linkin Park: B200 18; A40 19; H100 20; HA 19; MO

20; RO 17, 40; T40 17
Johannes Linstead: NA 13
Little Big Town: CS 34
Little Charlie & the Nightcats: *BL* 14
London Symphony Orchestra: CX 1
Lonestar: B200 141; CA 20; AC 5; CS 10; H100 63; HA 59
Loon: H100 2; HA 2; HSS 25; RA 2, 52; RBH 2, 56; RP 8; RS 13; T40 4
Jennifer Lopez: B200 49, 158; RBA 42; AC 26; DC 36; H100 19, 26; HA 20, 24; RA 39, 44; RBH 39, 44; T40 16, 20
Lostprophets: HS 33
Patty Loveless: CA 52
The Lox: RBH 99
Ludacris: B200 21; RBA 16; H100 40; HA 41; HSS 47; RA 24, 33, 58; RBH 26, 36, 60; RP 20; RS 30; T40 37

—M—

Yo-Yo Ma: CL 1, 8; CX 5
Mack 10: RBA 73
Madonna: PCA 15; DS 20, 21
Barry Manilow: B200 40; INT 14
Patricia Manterola: LA 73; LPS 21; LT 20; RMS 29; TSS 22
Victor Manuelle: LPS 33; LT 13; TSS 1
Marcel: CS 51
Marie Sisters: CS 48
Mario: H100 88; RA 56; RBH 57; RS 62
Bob Marley: *RE* 4, 15
Bob Marley And The Wailers: *RE* 1
Damian "Jr. Gong" Marley: *RE* 6
Marsha: DC 46
Andrea Martin: DC 14
Brad Martin: CS 26
Ricky Martin: HSS 72
Rogelio Martinez: RMS 34
Mary Mary: RBC 14
Timo Maas: EA 20; DC 6
Master P: RBA 88; RA 71; RBH 69; RS 41
matchbox twenty: AC 7
Dave Matthews Band: B200 142
Maxwell: B200 123; RBA 35; DS 16; H100 80; RA 26; RBH 29
John Mayer: B200 28; INT 24; A40 10; T40 38
Martina McBride: B200 101; CA 11; CS 19, 40; H100 70; HA 68
Paul McCartney: B200 194; AC 20
Delbert McClinton: *BL* 7
Donnie McClurkin: *CC* 18; *GA* 5; RBA 57
Reba McEntire: CA 35
Bobby McFerrin: CJ 17
Tim McGraw: B200 79, 87; CA 8, 9; CCA 13; CS 59, 60; H100 87
Brian McKnight: RBH 80
MDO: LA 69; LPS 4; LT 4; TSS 11
Medeski Martin And Wood: CJ 5
Melody: LA 37; LPA 16
Men Of Standard: *GA* 28
MarcyMe: B200 72; *CC* 4
Jo Dee Messina: B200 176; CA 25; CCA 20; AC 9; CS 44
Metallica: PCA 13
Pat Metheny Group: CJ 8
Method Man: HSS 74
Tanto Metro & Devonte: *RE* 7; H100 91; RA 51; RBH 53
MFF: DC 14
Luis Miguel: LA 21; LPA B; LPS 15, 25; LT 22, 38; TSS 34
Christina Milian: HSS 48
Kylie Minogue: B200 70; A40 31; H100 52; HA 52; T40 26
Mobb Deep: B200 168; RBA 45
Moby: MO 23
Monchy & Alexandra: LA 33; TSA 3; LT 28; TSS 4
Jerzee Monet: RA 70; RBH 72
Jane Monheit: JZ 13
Yolandita Monge: LPS 35
Ricardo Montaner: LPS 16; LT 24; TSS 25
Pablo Montero: LA 29; LPA 12; LPS 9; LT 11
Pilar Montenegro: HS 27; LA 7; LPA 2; *WM* 2; H100 74; HA 72; LPS 2; LT 1; RMS 1; TSS 7
Montgomery Gentry: CA 63
Stanton Moore: JZ 16
Morel: DC 8
Lorrie Morgan: CA 73
Alanis Morissette: B200 50; INT 16; PCA 18; A40 8; H100 73; T40 34
La Mosca Tse Tse: LPS 27; LT 45; TSS 24
Lou Mosley: HSS 13; RBH 97; RS 12
Mr. Bigg: RBC 23
Mr. Cheeks: HSS 2; RA 38; RBH 27, 87; RP 3, 17; RS 4, 25
Mr. Low Down: RS 40
Ms. Jade: RS 43
Oliver Mtukudzi: *WM* 15
Nicole C. Mullen: *CC* 22; HS 22
Shirley Murdock: *GA* 33
Anne Murray: CCA 25
Mushroomhead: HS 36
Musiq: B200 1; RBA 1, 76; H100 24; HA 21; RA 4; RBH 4; RS 66
Mystikal: B200 119; RBA 31; RA 58; RBH 60, 89; RS 49

—N—

Nappy Roots: B200 29; RBA 8; H100 51; HA 51; RA 23; RBH 24; RS 63
Nas: B200 52, RBA 20; RBC 16; H100 26, 43; HA 24, 42; HSS 28, 46; RA 15, 39; RBH 14, 39, 90, 92; RP 12; RS 18, 23; T40 20
Naughty By Nature: B200 15; IND 1; RBA 5; DS 5; H100 53; HA 64; HSS 3; RA 43; RBH 25; RP 1; RS 1
Frankie Negron: TSS 12
Nelly: B200 145; RBA 69; DS 17; H100 11, 25; HA 12, 35; HSS 1; RA 21, 66; RBH 20, 48; RP 16; RS 2, 22, 51; T40 14, 22
Willie Nelson: B200 135; CA 18; CCA 12; CS 23
N*E*R*D*: B200 97; RBA 44
Ann Nesby: B200 161; RBA 34; RA 48; RBH 49
New Creation Of God: *GA* 39
Newsboys: B200 199; *CC* 17
Next: H100 42; HA 40; RA 12; RBH 12
Joe Nichols: CS 32
Nickel Creek: CCA 1; PCA 9
Nickelback: B200 22; A40 4, 37; H100 23, 45; HA 23, 50; MO 11; RO 2, 18; T40 18
Tito Nieves: LPS 33; LT 13; TSS 1
Nine2o: RS 38
The Nitty Gritty Dirt Band: CCA 11; INT 15
No Doubt: B200 23; A40 21, 30; DC 7; H100 16; HA 16; T40 10
No Good: HSS 6; RBH 67; RP 2; RS 3
Non Phixion: IND 43; RS 75
N.O.R.E.: H100 81; HSS 37; RA 30; RBH 28; RP 5; RS 7
Willie Norwood: *GA* 20
The Notorious B.I.G.: RBC 4, 6; HSS 65, 70; RP 24; RS 35, 54
***N Sync:** B200 187; H100 25; HA 35; HSS 1; RA 66; RBH 48; RS 2; T40 22

—O—

O.A.R.: B200 156; HS 4; IND 11; INT 4
Ol' Dirty Bastard: IND 19; RBA 74
Jamie O'Neal: CA 55; CS 58
The Ones: DC 16
La Oreja De Van Gogh: LPS 36
Los Originales De San Juan: LA 63; RMS 27
Ozzy Osbourne: B200 114; PCA 6; RO 37
Our Lady Peace: MO 9; RO 35
OutKast: B200 126; RBA 68
Ginny Owens: *CC* 31; HS 39

—P—

Petey Pablo: B200 195; RBA 67; RA 68; RBH 68; RS 68
Joe Pace & The Colorado Mass Choir: *GA* 16
Lindsay Pagano: HSS 53
Brad Paisley: B200 68; CA 6; CS 7; H100 50; HA 49
Los Palominos: LT 48; RMS 20
Palomo: LA 44; LT 40; RMS 4, 13, 24
Papa Roach: MO 22; RO 19
Paris Combo: *WM* 10
Pastor Troy: RBA 95
Sean Paul: H100 97; RA 59; RBH 61
Laura Pausini: LA 30; LPA 13
Luciano Pavarotti: CL 2
P. Diddy: H100 2, 15; HA 2, 15; HSS 22, 25; RA 2, 7, 52; RBH 2, 7, 56; RP 8, 9; RS 13, 14; T40 4
Murray Perahia: CL 15
Amanda Perez: H100 92; HSS 14; RBH 96
Itzhak Perlman: CL 13
Pesado: LA 66; LT 37; RMS 9
Pet Shop Boys: EA 4
Tom Petty And The Heartbreakers: PCA 44
Phantom Planet: HS 16
The Pharcyde: HSS 54; RS 44
Pharoahe Monch: RA 69; RBH 73
Pink: B200 12; A40 22, 23; DC 38; DS 13; H100 10; HA 11; T40 6
Pink Floyd: PCA 21
Pinmonkey: CS 38
Alexandre Pires: HS 45; LA 12; LPA 4; LPS 5, 8; LT 8, 10
John Pizzarelli: JZ 18
Play: HSS 31
P-Lo: RP 23; RS 34
Plus One: B200 188; *CC* 15
P.O.D.: B200 43; *CC* 1; H100 68; HA 69; MO 15, 16; RO 21, 23
El Poder Del Norte: LA 41; RMS 35
Point Of Grace: *CC* 38
Carlos Ponce: LA 49; LPA 19; LPS 18; LT 25
Christoph Poppen: CL 11
Power House: IND 49; RBA 80
PPK: DS 19
Elvis Presley: IND 35; HSS 59
Pretty Willie: HSS 51; RS 67
Prince: B200 149
Project Pat: RBA 97
Puddle Of Mudd: B200 20; A40 7; H100 7, 76; HA 7, 74; MO 8, 10; RO 3, 7; T40 9
Puerto Rican Power: TSS 16, 19, 21
Push: DC 47

—Q—

Quarashi: HS 15; MO 29
Mac Quayle: DC 42
A.B. Quintanilla Y Los Kumbia Kings: LA 14; LPA 5; RMS 31

—R—

Los Rabanes: LPS 39; TSS 37
Rabito: LPS 26; LT 44; TSS 23
Bonnie Raitt: B200 19; INT 2; AC 15
Rakim: H100 13; HA 13; HSS 23; RA 5, RBH 5; RS 16; T40 39
Rare Essence: IND 41
Rascal Flatts: B200 51; CA 4; CS 15; H100 78
Los Razos da Sacramento Y Reynaldo: HS 35; LA 8, 50, 56; RMA 5; RMS 37
Redd Eyezz: RP 25; RS 37
Dianne Reeves: JZ 23
Ren: RS 69
Res: B200 139; HS 3; RBA 49; DC 1
Rhyme: RS 69
Los Rieleros Del Norte: LA 46
LeAnn Rimes: CA 32; A40 40; AC 17; HSS 8
The Rippingtons Featuring Russ Freeman: CJ 21
Juan Rivera: LA 24; RMA 14
Lupillo Rivera: LA 24, 34, 47, 53, 75; RMA 14, 17; LT 31; RMS 8
R.L: B200 85; RBA 15; RA 63; RBH 64
Woody Rock: *CC* 24; *GA* 7; HS 21; RBA 47
Daniel Rodriguez: B200 131; CX 2; HS 1
Jose Luis Rodriguez: LPS 40
Kenny Rogers: CA 72; CS 49
Tito Rojas: TSA 13
Joann Rosario: *GA* 23
Rick Ross: RBH 93
Mstislav Rostropovich: CL 12
Rozelly: HSS 20; RBH 94; RP 6; RS 10
Paulina Rubio: LA 20; LPA 7; H100 59; HA 62; LPS 12; LT 17; T40 35; TSS 29
Rubyhorse: A40 28
Ruff Endz: H100 60; HA 56; RA 20; RBH 21
Tammy Ruggieri: RA 52; RBH 56
Rush: RO 10
David Russell: CL 4

—S—

Sade: B200 191; RBA 83, 96; DS 10
Sanchez: *RE* 12
Christina Sanchez: RS 69
Raphael Saadiq: RBH 83; RS 72
Arturo Sandoval: JZ 19
Gilberto Santa Rosa: TSA 9; TSS 5
Juelz Santana: H100 22; HA 22; HSS 19; RA 6, 60; RBH 6, 63; RP 4; RS 5
Alajandro Sanz: LA 15; LPA 6; LPS 23; LT 33
Savage Gardan: HSS 29
Scarface: H100 85; HSS 21; RA 40; RBH 38; RP 7; RS 11
Jill Scott: RBA 75
Josey Scott: A40 39; H100 48; HA 47; MO 6; RO 5
Marilyn Scott: AC 27
Peggy Scott-Adams: *BL* 2
Joan Sebastian: IND 47; LA 16, 19, 25; RMA 9, 12, 15; LPS 24; LT 15; RMS 11
Jon Secada: LT 47; TSS 9
Secret Garden: NA 3
Bob Seger & The Silver Bullet Band: PCA 8
Compay Segundo: TSA 8
Sensefield: A40 33
Sevendust: IND 23; RO 29
Shaggy: *RE* 2
Shakira: B200 14; A40 29; DC 12; H100 14; HA 14; LPS 6, 32, 38; LT 6; T40 7; TSS 39
Remy Shand: B200 89; RBA 32; H100 89; RA 47; RBH 47
Sharissa: RBA 55; RA 75; RBH 78
The George Shearing Quintet: JZ 18
SheDaisy: CS 35, 55
Shekinah Glory Ministry: *GA* 15; IND 36
Blaka Shelton: CA 37; CS 30
The Silk Road Ensemble: CX 5
Frank Sinatra: B200 117; PCA 22, 48
Sin Bandera: LA 27; LPA 10; LPS 3; LT 5; TSS 13
Daryle Singletary: CA 65
Sir Adamsmasher: DC 49
Sixwire: CS 45
Sizzla: *RE* 8
Ricky Skaggs & Friends: CA 68
Skuble Tha Ciko: HSS 20; RBH 94; RP 6; RS 10
Slanted Eyezz: RP 25; RS 37
Sleepy Brown: H100 40; HA 41; HSS 47; RA 24; RBH 26; RP 20; RS 30; T40 37
Richard Smallwood With Vision: *GA* 40
Anthony Smith: CS 43
Michael W. Smith: B200 58; *CC* 2
Will Smith: HSS 32
Marco Antonio Solis: LA 19, 55; RMA 12
Soluna: DC 21
Sono: DC 19
Soulive: CJ 13
South Park Mexican: B200 182; IND 13; RBA 48
Kim Sozzi: DC 42
Britney Spears: B200 81; H100 99
The Jon Spencer Blues Explosion: IND 50
Staind: B200 104; H100 69; HA 66; MO 3, 39; RO 4, 25
Brenda K. Starr: LA 39; TSA 4; LPS 33; LT 13; TSS 1
Tommy Shane Steiner: B200 173; CA 24; CS 2; H100 39; HA 39
Cat Stevens: PCA 38
Ray Stevens: CA 71; HSS 52
Rod Stewart: B200 127
St. Germain: CJ 23
Rebecca St. James: B200 152; *CC* 10
Angie Stone: B200 91; RBA 21; DC 24; DS 18; H100 82; RA 31; RBH 31; RS 52
George Strait: B200 162; CA 23, 28; CS 4; H100 36; HA 34
Strik 9ine: HSS 43; RS 59
The Strokes: B200 157; HSS 27; MO 33
Michael Stuart: TSA 10; TSS 15, 17
Styles: RA 69; RBH 73
Sublime: PCA 33
Sugarcult: HS 30; IND 21
Sunscreem: DC 47
Switched: RO 31
System Of A Down: B200 24; PCA 30; H100 71; HA 70; MO 5; RO 12

—T—

Tail Paul: DC 15
Tamia: RS 73
Olga Tanon: TSA 11
James Taylor: PCA 14
Los Temerarios: LA 5, 40; RMA 3, 20
The Temptations: RBC 20
Danny Tenaglia: EA 16
Tenacious D: B200 160
Los Terricolas: LA 31; LPA 14
John Tesh: B200 124; *CC* 8; IND 10
Thalia: LPS 10; LT 3; RMS 15; TSS 28
Thievery Corporation: JZ 21
Third Day: B200 166; *CC* 11, 39
Cyndi Thomson: CA 42; CS 36
Thursday: HS 29; IND 20
T.I.: RBA 82
Los Tigres Del Norte: LA 60; LT 39; RMS 12
Los Tigrillos: LA 61
Aaron Tippin: CS 50; HSS 34
TLC: RBC 13
Tonex: *CC* 29; *GA* 11; HS 37
Tool: MD 31; RO 20
Train: B200 150; A40 13, 26; AC 12
Randy Travis: CCA 24
Trick Pony: B200 151; CA 22; CS 16
Trik Turner: B200 177; MO 37
Trina: RBH 93
Travis Tritt: B200 112; CA 15, 50; CCA 10; CS 8; H100 61; HA 58
Truth Hurts: H100 13; HA 13; HSS 23; RA 5; RBH 5; RS 16; T40 39
T. Supreme: RP 23; RS 34
Los Tucanes De Tijuana: LA 26; RMA 16; LT 36; RMS 10
Shania Twain: CCA 4; PCA 27; DC 35
Tweet: B200 26; RBA 6; H100 28; HA 28; RA 17, 27; RBH 17, 30; RS 48; T40 32
Twiztid: IND 46
Ronan Tynan: *WM* 14
Steve Tyrell: JZ 8
Moses Tyson, Jr.: *GA* 26

—U—

U2: B200 107
UB40: *RE* 3
UGK: RBA 78
The Union Underground: RO 33
Union Station: B200 130; CA 17
Unique: HSS 20; RBH 94; RP 6; RS 10
Unwritten Law: B200 95; MO 1
Polo Urias Y Su Maquina Nortena: RMS 33
Usher: B200 31; RBA 26; DS 2; H100 2, 4; HA 2, 4; HSS 15, 25; RA 2, 3; RBH 2, 3; RP 8; RS 6, 13; T40 4, 12

—V—

Ian Van Dahl: DC 18; DS 8
Luther Vandross: B200 185; RBA 41; RBC 8; AC 19; RA 46; RBH 46
Van Halen: PCA 24
Sergio Vargas: TSS 10
Phil Vassar: CS 11, 39; H100 54; HA 53
Stevie Ray Vaughan And Double Trouble: *BL* 8
Chuy Vega: LA 52
Johnny Vicious: EA 11; HS 50; IND 31
Alicia Villarreal: LA 23; RMA 13; RMS 25
Fernando Villalona: LT 47; TSS 9, 30
David Visan: EA 18; *WM* 6
Vita: RA 72; RBH 76
Carlos Vives: LA 32; TSA 2; LPS 20; LT 19; TSS 33

—W—

The Wallers: *RE* 4, 15
Tom Waits: B200 32, 33; IND 2, 3; INT 8, 10
Andre Ward: CJ 19; RBA 98
Watermark: *CC* 27; HS 28
Russell Watson: CX 8
Way Out West: DC 11
Andrew Lloyd Webber: B200 110
Weezer: MO 12
Paul Westerberg: IND 18
Barry White: RBC 24
Peter White: CJ 18
The White Stripes: B200 100; MO 14
Wilco: B200 57; INT 9
Doug Williams: *GA* 18; IND 48
Hank Williams III: CA 54
Hank Williams Jr.: CA 61; CCA 15
John Williams: CL 8
John Williams: CX 1, 12
Lee Williams And The Spiritual QC's: *GA* 37
Melvin Williams: *GA* 18; IND 48
Michelle Williams: B200 121; *CC* 7; *GA* 2; RBA 33
Pharrell Williams: H100 15; HA 15; HSS 22; RA 7; RBH 7; RP 9; RS 14
Cassandra Wilson: HS 34; JZ 2
Michael Wilson: RBH 85
Nancy Wilson: JZ 6
BeBe Winans: *GA* 14
CeCe Winans: *CC* 37; *GA* 13
Mario Winans: RA 52; RBH 56
The Winans: *GA* 19
Andrew W.K.: B200 178
Lee Ann Womack: CA 31; AC B; CS 23
Won-G: RS 50
Darryl Worley: CS 21
Chely Wright: CA 51
Finbar Wright: *WM* 14
Jaguar Wright: RBA 53
Keke Wyatt: B200 164; RBA 50; RA 32; RBH 34

—X—

X-Ecutioners: B200 133; RBA 77
X-Press 2: DC 34

—Y—

Yanni: NA 6, 7
Yanou: DC 43; DS 4; HSS 50
Trisha Yearwood: CA 69; CS 46
Ying Yang Twins: B200 65; IND 5; RBA 13; H100 56; HA 55; RA 25; RBH 22
Dwight Yoakam: CCA 22
Yohany: DS 15
Pete Yorn: B200 186; HS 8
Neil Young: B200 84; INT 20

—Z—

Charlie Zaa: HS 40; LA 10; LPA 3; LPS 14; LT 16; TSS 35
Zero 7: EA 8; HS 44; IND 26
Warren Zevon: IND 22
Zoegirl: *CC* 20; HS 13
Rob Zombie: B200 134; RO 15
ZZ Top: PCA 17

—SOUNDTRACKS—

All: RBA 99; STX 20
All About The Benjamins: IND 42
Amelie: *WM* 9
Blade II: B200 165; EA 2; RBA 91; STX 9
Coyota Ugly: B200 106; CA 13; STX 7
Crouching Tiger, Hidden Dragon: CX 14
Down From The Mountain: CA 40
The Fast And The Furious: STX 19
Tha Fast And Tha Furious: More Fast And Furious: STX 15
Finding Forrester: JZ 10
Hardball: STX 16
I Am Sam: B200 113; STX 8
Kingdom Come: *GA* 27
Kissing Jessica Stein: JZ 17
A Knight's Tale: STX 14
The Lord Of The Rings: The Fellowship Of The Ring: STX 13
Mamma Mia!: B200 184
Monsoon Wedding: STX 21; *WM* 3
Moulin Rouge: B200 103; STX 6
Moulin Rouge 2: STX 17
Not Another Teen Movie: STX 18
Notting Hill: STX 23
O Brother, Where Art Thou?: B200 11; CA 2; INT 12; STX 2
Queen Of The Damned: B200 196; STX 11
Queer As Folk: The Second Season: B200 167; EA 3; INT 21; STX 10
Resident Evil: B200 200; STX 12
The Scorpion King: B200 25; STX 3
Shrek: B200 96; STX 5
Spider-Man: B200 6; INT 25; STX 1
Spongebob Squarepants Original Thema Highlights: STX 22
Star Wars Episode II: Attack Of The Clones: B200 46; INT 19; STX 4
State Property: RBA 72; STX 25
Tae-Bo Inspirational: Walk By Faith...Not By Sight: *GA* 29
A Walk To Remember: STX 24
We Were Soldiers: CA 56

—VARIOUS ARTISTS—
on The Billboard 200

Andrew Lloyd Webber Gold: 110
Atticus: ...Dragging The Lake.: 105
Dove Hits 2002: 15 Of The Year's Best Dove Award Nominated Artists And Song: 99
The Family Values Tour 2001: 55
Now 8: 144
Now 9: 9
Passion: Our Love Is Loud: 172
Sharp Dressed Men: A Tribute To ZZ Top: 147
Songs 4 Worship — Shout To The Lord: 118
Totally Country: 17 New Chart-Topping Hits: 94
WOW Gospel 2002: The Year's 30 Top Gospel Artists And Songs: 171
WOW Hits 2002: The Year's 30 Top Christian Artists And Hits: 192
WWF: Forceable Entry: 69

Billboard MODERN ROCK TRACKS™

MAY 25 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	3 Weeks At Number 1
1	1	17	SEEIN' RED INTERSCOPE	Unwritten Law
2	2	20	THE MIDDLE DREAMWORKS	Jimmy Eat World
3	5	22	FOR YOU FLAWLESS/EPIC/TRAVIS	Staind
4	6	5	HERE TO STAY IMMORTAL/EPIC	Korn
5	3	10	TOXICITY AMERICAN/COLUMBIA	System Of A Down
6	13	4	HERO COLUMBIA/ROADRUNNER/ROJAC	Chad Kroeger Featuring Josey Scott
7	7	11	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
8	6	10	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	10	3	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
10	35	2	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
11	8	3	TOO BAD ROADRUNNER/VIRGIN	Nickelback
12	9	10	DOPE NOSE GEFFEN/INTERSCOPE	Weezer
13	20	5	RUNNING AWAY ISLAND/IDJMG	Hoobastank
14	12	10	FELL IN LOVE WITH A GIRL THIRD MAN/V2	The White Stripes
15	14	24	YOUTH OF THE NATION ATLANTIC	P.O.D.
16	18	5	BOOM ATLANTIC	P.O.D.
17	11	7	WASTING MY TIME TVT	Default
18	19	13	AMBER VOLCANO	311
19	14	17	FIRST DATE MCA	Blink-182
20	12	20	IN THE END WARNER BROS.	Linkin Park
21	21	5	WARNING IMMORTAL/EPIC	Incubus
22	NEW	1	SHE LOVES ME NOT DREAMWORKS	Papa Roach
23	22	6	WE ARE ALL MADE OF STARS V2	Moby
24	23	5	SCREAMING INFIDELITIES VARIANT	Dashboard Confessional
25	29	2	ONE LAST BREATH WIND-UP	Creed
26	33	2	I FEEL SO MCA	Box Car Racer
27	25	15	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
28	28	3	GET AWAY WARNER BROS.	Earshot
29	27	5	STICK 'EM UP TIME BOMB/COLUMBIA	Quarashi
30	24	5	HERE IS GONE WARNER BROS.	Goo Goo Dolls
31	32	2	PARABOLA TOOL DISSECTIONAL/VOLCANO	Tool
32	30	12	FLAKE ISLAND/UNIVERSAL	Jack Johnson
33	36	3	HARD TO EXPLAIN RCA	The Strokes
34	31	5	NICE TO KNOW YOU IMMORTAL/EPIC	Incubus
35	37	4	DENY TVT	Default
36	NEW	1	HATE TO SAY I TOLD YOU SO EPITAPH/BMG/REPRISE	The Hives
37	26	3	FRIENDS & FAMILY RCA	Trik Turner
38	35	3	THE REMEDY EXTASY	Abandoned Pools
39	NEW	1	EPIPHANY FLIPELEKTRA/EEG	Staind
40	34	11	THE WAY YOU LIKE IT ARISTA	Adema

Billboard MAINSTREAM ROCK TRACKS™

MAY 25 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	2 Weeks At Number 1
1	1	15	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
2	2	14	TOO BAD ROADRUNNER/IDJMG	Nickelback
3	3	14	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	6	2	FOR YOU FLIPELEKTRA/EEG	Staind
5	10	2	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
6	6	3	HOLD ME DOWN MCA	Tommy Lee
7	9	2	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
8	7	5	HERE TO STAY IMMORTAL/EPIC	Korn
9	8	3	ONE LAST BREATH WIND-UP	Creed
10	12	2	ONE LITTLE VICTORY ANTHEM/ATLANTIC	Rush
11	5	3	WASTING MY TIME TVT	Default
12	11	7	TOXICITY AMERICAN/COLUMBIA	System Of A Down
13	13	3	GET AWAY WARNER BROS.	Earshot
14	17	2	ANGER RISING ROADRUNNER/IDJMG	Jerry Cantrell
15	15	11	NEVER GONNA STOP GEFFEN/INTERSCOPE	Rob Zombie
16	19	2	DENY TVT	Default
17	14	3	IN THE END WARNER BROS.	Linkin Park
18	16	4	HOW YOU REMIND ME ROADRUNNER	Nickelback
19	31	2	SHE LOVES ME NOT DREAMWORKS ◄ AIRPOWER ►	Papa Roach
20	21	2	PARABOLA TOOL DISSECTIONAL/VOLCANO	Tool
21	14	24	YOUTH OF THE NATION ATLANTIC	P.O.D.
22	20	2	TEAR AWAY WIND-UP	Drowning Pool
23	23	7	BOOM ATLANTIC	P.O.D.
24	24	2	NO LIGHT HOLLYWOOD	3rd Strike
25	25	2	EPIPHANY FLIPELEKTRA/EEG	Staind
26	24	2	RUNNING AWAY ISLAND/IDJMG	Hoobastank
27	27	2	WARNING IMMORTAL/EPIC	Incubus
28	24	2	GONE AWAY FLIPGEFFEN/INTERSCOPE	Cold
29	22	2	LIVE AGAIN TVT	Sevendust
30	35	2	THE ENERGY ATLANTIC	Audiovent
31	33	2	INSIDE IMMORTAL/VIRGIN	Switched
32	29	2	HERE IS GONE WARNER BROS.	Goo Goo Dolls
33	37	2	ACROSS THE NATION ATMOSPHERE/COLUMBIA	The Union Underground
34	30	2	NICE TO KNOW YOU IMMORTAL/EPIC	Incubus
35	34	2	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
36	NEW	1	YOU NEVER MET A MOTHER F*** QUITE LIKE ME LAVA/ATLANTIC	Kid Rock
37	NEW	1	DREAMER EPIC	Ozzy Osbourne
38	32	2	THE WAY YOU LIKE IT ARISTA	Adema
39	38	2	ONE OF A KIND WIND-UP	Breaking Point
40	NEW	1	RUNAWAY WARNER BROS.	Linkin Park

Billboard TOP 40 TRACKS™

MAY 25 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST IMPRINT/PROMOTION LABEL
			NUMBER 1
1	1	11	FOOLISH ASHANTI MURDER INC./DEF JAM/IDJMG
2	2	14	WHAT'S LUV? FAT JOE FEATURING ASHANTI TERROR SQUAD/ATLANTIC
3	6	12	A THOUSAND MILES VANESSA CARLTON A&M/INTERSCOPE
4	6	9	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA
5	4	10	ALL YOU WANTED MICHELLE BRANCH MAVERICK/WARNER BROS.
6	5	13	DON'T LET ME GET ME PINK ARISTA
7	4	12	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
8	15	6	THE MIDDLE JIMMY EAT WORLD DREAMWORKS
9	4	15	BLURRY PUDDLE OF MUDD FLAWLESS/GEFFEN/INTERSCOPE
10	21	4	HELLA GOOD NO DOUBT INTERSCOPE
11	17	3	WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE
12	9	10	U DON'T HAVE TO CALL USHER ARISTA
13	16	10	HERE IS GONE GOO GOO DOLLS WARNER BROS.
14	21	4	HOT IN HERRE NELLY FO' REAL/UNIVERSAL
15	17	25	WHEREVER YOU WILL GO THE CALLING RCA
16	10	21	AIN'T IT FUNNY JENNIFER LOPEZ FEATURING JA RULE EPIC
17	14	22	IN THE END LINKIN PARK WARNER BROS.
18	13	30	HOW YOU REMIND ME NICKELBACK ROADRUNNER/IDJMG
19	20	8	WASTING MY TIME DEFAULT TVT
20	25	5	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
21	24	9	SOAK UP THE SUN SHERYL CROW A&M/INTERSCOPE
22	19	12	GIRLFRIEND *N SYNC FEATURING NELLY JIVE
23	18	14	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
24	22	7	UH HUH B2K EPIC
25	27	4	MORE THAN A WOMAN AALIYAH BLACKGROUND/VIRGIN
26	23	10	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE CAPITOL
27	30	4	RAINY DAYZ MARY J. BLIGE FEATURING JA RULE MCA
28	34	3	DAYS GO BY DIRTY VEGAS CREDENCE/CAPITOL
29	35	32	WALKING AWAY CRAIG DAVID WILDSTAR/ATLANTIC
30	29	20	MY SACRIFICE CREED WIND-UP
31	28	24	ALWAYS ON TIME JA RULE FEATURING ASHANTI MURDER INC./DEF JAM/IDJMG
32	26	10	OOPS (OH MY) TWEET THE GOLD MINE/ELEKTRA/EEG
33	17	10	A NEW DAY HAS COME CELINE DION EPIC
34	33	10	HANDS CLEAN ALANIS MORISSETTE MAVERICK/REPRISE
35	40	2	DON'T SAY GOODBYE PAULINA RUBIO UNIVERSAL
36	33	5	VIDEO INDIA.ARIE MOTOWN/UNIVERSAL
37	36	4	SATURDAY (OOOH! OOOOH!) LUDACRIS FEATURING SLEEPY BROWN DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG
38	NEW	1	NO SUCH THING JOHN MAYER AWARE/COLUMBIA
39	NEW	1	ADDICTIVE TRUTH HURTS FEATURING RAKIM AFTERMATH/INTERSCOPE
40	38	24	7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC

Billboard ADULT CONTEMPORARY™

MAY 25 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	9 Weeks At Number 1
1	1	17	A NEW DAY HAS COME EPIC	Celine Dion
2	3	27	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
3	2	16	HERO INTERSCOPE	Enrique Iglesias
4	4	15	I NEED YOU COLUMBIA	Marc Anthony
5	5	18	I'M ALREADY THERE BNA	Lonestar
6	9	17	ONLY A WOMAN LIKE YOU JIVE	Michael Bolton
7	6	13	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
8	7	11	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
9	12	14	BRING ON THE RAIN CURB	Jo Dee Messina
10	8	24	ONLY TIME REPRISE	Enya
11	10	24	THANK YOU ARISTA	Dido
12	11	34	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
13	13	24	WILD CHILD REPRISE	Enya
14	14	5	TO WHERE YOU ARE 143/REPRISE	Josh Groban
15	16	4	I CAN'T HELP YOU NOW CAPITOL ◄ AIRPOWER ►	Bonnie Raitt
16	15	5	SO COMPLICATED ARISTA NASHVILLE	Carolyn Dawn Johnson
17	17	4	CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes
18	26	2	A MOTHER'S DAY WINDHAM HILL	Jim Brickman
19	20	3	I'D RATHER J	Luther Vandross
20	19	24	YOUR LOVING FLAME MPL/CAPITOL	Paul McCartney
21	21	5	BEAUTIFUL AS U AMC	All-4-One
22	18	3	THIS TRAIN DON'T STOP THERE ANYMORE ROCKET/UNIVERSAL	Elton John
23	22	5	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
24	23	5	WHEREVER YOU WILL GO RCA	The Calling
25	25	4	THE COLOR OF LOVE ARISTA	Boyz II Men
26	NEW	1	ALIVE EPIC	Jennifer Lopez
27	27	3	DON'T LET LOVE GET AWAY PRANA	Marilyn Scott
28	24	5	FALLIN' J	Alicia Keys
29	28	3	ESCAPE INTERSCOPE	Enrique Iglesias
30	29	3	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow

Billboard ADULT TOP 40 TRACKS™

MAY 25 2002

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1	23 Weeks At Number 1
1	1	27	WHEREVER YOU WILL GO RCA	The Calling
2	3	24	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
3	4	14	HERE IS GONE WARNER BROS.	Goo Goo Dolls
4	2	14	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback
5	5	18	ALL YOU WANTED MAVERICK/WARNER BROS.	Michelle Branch
6	6	13	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
7	8	13	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
8	7	13	HANDS CLEAN MAVERICK/REPRISE	Alanis Morissette
9	12	7	THE MIDDLE DREAMWORKS	Jimmy Eat World
10	11	24	NO SUCH THING AWARE/COLUMBIA	John Mayer
11	10	32	STANDING STILL ATLANTIC	Jewel
12	9	24	MY SACRIFICE WIND-UP	Creed
13	13	34	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
14	14	24	HANGING BY A MOMENT DREAMWORKS	Lifehouse
15	15	24	WASTING MY TIME TVT	Default
16	16	24	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
17	19	4	COMPLICATED ARISTA	Avril Lavigne
18	18	24	STILLNESS OF HEART VIRGIN	Lenny Kravitz
19	17	24	IN THE END WARNER BROS.	Linkin Park
20	20	24	EASY TONIGHT AWARE/COLUMBIA	Five For Fighting
21	26	4	HELLA GOOD INTERSCOPE	No Doubt
22	25	4	DON'T LET ME GET ME ARISTA	Pink
23	22	24	GET THE PARTY STARTED ARISTA	Pink
24	23	24	A NEW DAY HAS COME EPIC	Celine Dion
25	28	4	ADRIENNE RCA	The Calling
26	21	24	SHE'S ON FIRE COLUMBIA	Train
27	30	24	WHEN THE STARS GO BLUE 143/LAVA/ATLANTIC	The Corrs Featuring Bono
28	29	24	SPARKLE ISLAND/IDJMG	Rubyhorse
29	33	24	UNDERNEATH YOUR CLOTHES EPIC	Shakira
30	27	24	HEY BABY INTERSCOPE	No Doubt Featuring Bounty Killer
31	24	24	CAN'T GET YOU OUT OF MY HEAD CAPITOL	Kylie Minogue
32	39	2	SOMEWHERE IN THE MIDDLE IMMERGENT	Oishwalle
33	32	24	SAVE YOURSELF NETTWERK	Sensefield
34	36	24	FLAKE ISLAND/UNIVERSAL	Jack Johnson
35	31	24	BREAK ME ATLANTIC	Jewel
36	35	24	SHINE GOLD CIRCLE	Meredith Brooks
37	37	24	TOO BAD ROADRUNNER/IDJMG	Nickelback
38	34	24	ESCAPE INTERSCOPE	Enrique Iglesias
39	NEW	1	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
40	38	24	CAN'T FIGHT THE MOONLIGHT CURB	LeAnn Rimes

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations, 83 modern rock stations, 87 adult contemporary stations and 73 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 249 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

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MAY 25 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	**Foolish** (Wks At No. 1: 1) — ASHANTI (MURDER INC/DEF JAM/IDJMG)
2	3	11	**I Need A Girl (Part Doe)** — P DIDDY FEAT USHER & LOON (BAD BOY/ARISTA)
3	2	15	**What's Luv?** — FAT JOE FEAT ASHANTI (TERROR SQUAD/ATLANTIC)
4	8	16	**U Don't Have To Call** — USHER (ARISTA)
5	8	10	**A Thousand Miles** — VANESSA CARLTON (ARA/INTERSCOPE)
6	7	14	**All You Wanted** — MICHELLE BRANCH (ARISTA/INTERSCOPE)
7	8	23	**Blurry** — PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
8	13	11	**The Middle** — JIMMY EAT WORLD (DREAMWORKS)
9	17	3	**Without Me** — EMINEM (WEB ADDITION/INTERSCOPE)
10	12	9	**Rotey Doyz** — MARY J. BLIGE FEAT. JA RULE (MCA)
11	5	12	**Don't Let Me Get Me** — P!NK (ARISTA)
12	23	4	**Hot In Herre** — NELLY (DJ FEST/UNIVERSAL)
13	19	6	**Addictive** — TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
14	9	11	**Underneath Your Clothes** — SHAKIRA (EPIC)
15	10	12	**Pass The Courvoisier Part II** — BUSTA RHYMES FEAT P DIDDY & PHARRELL (LD)
16	20	6	**Hella Good** — NO DOUBT (INTERSCOPE)
17	18	20	**Wasting My Time** — DEFAULT (TVT)
38	21	10	**Here Is Gone** — GOO GOO DOLLS (WARNER BROS.)
19	16	29	**In The End** — LINKIN PARK (WARNER BROS.)
20	11	22	**Ain't It Funny** — JENNIFER LOPEZ (WORK/EPIC)
71	25	9	**hoHcrazy** — MUSIQ (DEF SOUL/IDJMG)
27	27	5	**Oh Boy** — CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
23	18	36	**How You Remind Me** — NICKELBACK (ROADRUNNER/RR/IDJMG)
24	33	5	**I'm Gonna Be Alright** — JENNIFER LOPEZ FEAT NAS (EPIC)
25	26	4	**Down A** Chick** — JA RULE FEAT CAM'RON, ULTIMATE, MURDER INC (DEF JAM/IDJMG)
26	22	29	**Wherever You Will Go** — THE CALLING (RCA)
27	34	11	**Drive (For Daddy Gene)** — ALAN JACKSON (ARISTA NASHVILLE)
28	15	16	**Oops (Oh My)** — TWEET (THE GOLD MIND/ELEKTRA/EEG)
29	31	17	**More Than A Woman** — AALIYAH (BLACKGROUND)
30	29	10	**Makin' Good Love** — AVANT (MAGIC JOHNSON/MCA)
31	24	14	**Escape** — ENRIQUE IGLESIAS (INTERSCOPE)
32	37	8	**I Don't Have To Be Me ('Til Monday)** — STEVE AZAR (MERCURY NASHVILLE)
33	30	13	**A New Day Has Come** — CELINE DION (EPIC)
34	40	8	**Living And Living Well** — GEORGE STRAIT (MCA NASHVILLE)
35	28	16	**Girlfriend** — N SYNC FEAT NELLY (JIVE)
36	43	6	**Full Moon** — BRANDY (ATLANTIC)
39	39	14	**What If She's An Angel** — TOMMY SHANE STEINER (BNA/BNASHVILLE)
40	38	14	**Anything** — JAMELIA FEAT NOTO (DIVINE MILLS/MANNER/BMG)
41	32	12	**Saturday (Dooh! Doooh!)** — LUCAS (DISTURBING TA FEAT DEF JAM/IDJMG)
42	48	6	**One Mic** — NAS (ILL WILL/COLUMBIA)
43	47	5	**Gots To Be** — TYRESE (J)
44	41	7	**Uh Huh** — 112 (EPIC)
45	49	5	**I Should Be Sleeping** — EMERSON DRIVE (DREAMWORKS NASHVILLE)
46	35	18	**I Love You** — FAITH EVANS (BAD BOY/ARISTA)
42	66	2	**Hero** — THE CORRS FEAT ANDY BOTT (DREAMWORKS/INTERSCOPE)
48	56	3	**Still Fly** — BIG TYMERS (CASH MONEY/UNIVERSAL)
49	53	4	**I'm Gonna Miss Her (The Fishin' Song)** — BRAD PAISLEY (ARISTA NASHVILLE)
50	45	11	**Too Bad** — NICKELBACK (ROADRUNNER/RR/IDJMG)
51	51	7	**Aweow** — NAPPY ROOTS (ATLANTIC)
52	46	18	**Can't Get You Out Of My Head** — KYLIE MINOGUE (CAPITOL)
53	52	14	**That's When I Love You** — PHIL VASSAR (ARISTA NASHVILLE)
54	62	3	**I Don't Want You To Go** — CAROLYN DAWN JOHNSON (ARISTA NASHVILLE)
55	58	4	**Say ! Yi Yi** — YING YANG TWINS (COLLIPARK/IN THE PAINT/...)
56	59	3	**Someone To Love You** — BUFF ENDZ (EPIC)
57	—	1	**You Know That I Love You** — DONELL JONES (UNTOUCHABLES/ARISTA)
58	55	9	**Modern Day Bonnie And Clyde** — TRAVIS TRITT (COLUMBIA NASHVILLE)
59	64	3	**Not A Day Goes By** — LONESTAR (BNA)
60	75	2	**Days Go By** — DIRTY VEGAS (CREW/...)
61	—	2	**What If A Woman** — JOE (JIVE)
62	71	2	**Don't Say Goodbye** — PAUL PABLO (MOTOWN/UNIVERSAL)
63	67	2	**The One** — GARY ALLAN (MCA NASHVILLE)
64	69	2	**Feels Good (Don't Worry Bout A Thing)** — NAUGHTY BY NATURE FEAT TLW (TVT)
65	54	16	**Young** — KENNY CHESNEY (BNA)
66	61	13	**For You** — STAND (LIFE/...)
62	—	1	**Walking Away** — CRAIG DAVID (MILES/ATLANTIC)
68	60	20	**Blessed** — MARSHA MOBLEY (RCA/NASHVILLE)
69	73	16	**Youth Of The Nation** — P.O.D. (ATLANTIC)
70	72	4	**Toxicity** — SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
71	—	1	**Here To Stay** — KORN (IMMORTAL/EPIC)
27	—	1	**Quitame Ese Hombre** — PILAR MONTENEGRO (UNIVISION)
73	—	1	**My Heart Is Lost To You** — BROOKS & DUNN (ARISTA NASHVILLE)
74	—	1	**Drift & Die** — PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
75	63	17	**Video** — INDIA.ARIE (MOTOWN/UNIVERSAL)

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MAY 25 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	**Girlfriend** (Wks At No. 1: 1) — N SYNC FEAT NELLY (JIVE)
2	2	20	**Lights, Camera, Action!** — MR. CHEEKS (ELEKTRA/EEG)
3	8	11	**Feels Good (Don't Worry Bout A Thing)** — NAUGHTY BY NATURE FEAT TLW (TVT)
4	8	5	**Wherever You Will Go** — THE CALLING (RCA)
5	3	13	**A Thousand Miles** — VANESSA CARLTON (ARA/INTERSCOPE)
6	7	10	**Bellie' Boy** — NO DOUBT (INTERSCOPE)
7	8	13	**Move It Like This** — BAHA MEN (S CURVE/CAPITOL)
8	8	90	**Can't Fight The Moonlight** — LEANN RIMES (CURB)
9	13	8	**Song For The Lonely** — CHER (WARNER BROS.)
10	14	20	**I Don't Want To Miss A Thing** — AEROSMITH (COLUMBIA)
11	9	7	**Still Not Over You** — ZOHALE (DEAL DEAL/ORPHEUS)
12	11	22	**Uh Huh** — 112 (EPIC)
13	16	6	**Slow Dance** — LOU MOSLEY (LANSTAR)
14	10	18	**Never** — AMANDA PEREZ (UNIVERSAL)
15	22	5	**U Don't Have To Call** — USHER (ARISTA)
16	—	1	**Sagerhigh** — JADE ANGEL (...)
17	16	22	**Hush Lil' Lady** — BOBBY FEAT LIL SCRIBE, BOOM (BE MOTOWN/UNIVERSAL)
18	21	3	**Soldier's Heart** — R. KELLY (JIVE)
19	16	6	**Oh Boy** — CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)
20	12	4	**Beep My Hit** — ROZELLY PRESENTS DA FAM (PRAIRIESTORM)
21	24	2	**Guess Who's Back** — SCARFACE (DEF JAM SOUTH/IDJMG)
22	25	13	**Pass The Courvoisier Part II** — BUSTA RHYMES FEAT P DIDDY & PHARRELL (LD)
23	24	5	**Addictive** — TRUTH HURTS FEAT RAKIM (AFTERMATH/INTERSCOPE)
24	17	25	**It's The Weekend** — J-...(...)
25	23	8	**I Need A Girl (Part One)** — P DIDDY FEAT USHER & LOON (BAD BOY/ARISTA)
37	—	1	**Nothin'** — N.O.R.E. (DEF JAM/IDJMG)
38	19	8	**Mama's Baby, Poppa's Maybe** — GREEN EYEZ (BIGG MONN)
39	69	2	**Grindin'** — THE [illegible] (BLACK HEAT)
40	38	15	**7 Days** — CRAIG DAVID (MILES/ATLANTIC)
41	34	5	**Hyde He** — [illegible] (...)
42	—	3	**Still Fly** — BIG TYMERS (CASH MONEY/UNIVERSAL)
43	20	29	**Dansin Wit Wolvez** — STEPHANIE "KAZE" (CMB)
44	55	5	**Beat Your Chest!!** — LEVELS (ALL OUT/STONEY/BURKE)
45	48	44	**The Star Spangled Banner** — WHITNEY HOUSTON (ARISTA)
46	45	3	**I Got It 2** — JAGGED EDGE FEAT. NAS (BIG BO DEF/COLUMBIA)
47	66	13	**Saturday (Dooh! Doooh!)** — LUCAS (DISTURBING TA FEAT DEF JAM/IDJMG)
48	54	33	**AM To PM** — CHRISTINA MILIAN (DEF SOUL/IDJMG)
49	53	11	**Thank You** — DIDO (ARISTA)
50	50	5	**Heaven** — DJ SAMMY & YANOU FEAT DO (...)
51	41	21	**Roll Wit Me** — PRETTY AMBER (DREPUBLIC/CARDINAL)
52	49	17	**Osama-Yo' Mama** — BALOVEANS (CURB)
53	62	37	**Everything U R** — LINDSAY PAGANO (WARNER BROS.)
54	—	1	**Hard Times** — PARAMORE (FUNKMASTER'S (MAXIM)
55	—	2	**Modern Mee's Hustle** — ATMOSPHERE (RHYME SAYERS ENTERTAINMENT/FAT BEATS)
56	—	1	**No Light** — 311 (SUBMIT (HOLLYWOOD)
57	64	17	**My Sweet Lord** — GEORGE HARRISON (GINOMIS/CAPITOL)
58	59	5	**Days Go By** — DIRTY VEGAS (...)
59	64	29	**America The Beautiful** — ELVIS PRESLEY (RCA)
60	35	9	**Do Ya Thang Girl** — [illegible] (...)
61	57	39	**Hit 'Em Up Style (Oops!)** — BLU CANTRELL (BEDZOOK/ARISTA)
62	61	22	**Never Too Far/Hero Medley** — MARIAH CAREY (...)
63	44	34	**Buster** — DENNIS DA MENACE (1ST AVENUE)
64	63	20	**God Bless The USA** — LEE GREENWOOD (CURB)
65	60	53	**Big Poppe/Wormieg** — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
66	47	8	**Will Destroy** — LIL' FLIP (...)
67	73	34	**Love It** — BILAL (MOVEMENT/INTERSCOPE)
68	56	11	**Foolish** — ASHANTI (MURDER INC/DEF JAM/IDJMG)
69	71	6	**Differences** — GINUWINE (EPIC)
70	67	38	**Dee More Cheece/Stay With Me** — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
71	65	2	**Fresh From Yerd** — BEENIE MAN FEAT LIL' KIM (SHOCKING VIBES/VP/IRIE)
72	—	21	**Livin' La Vida Loca** — RICKY MARTIN (CC)
73	74	19	**Take You Home With Me a.k.a. Body** — R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
74	62	23	**Rowed And Round** — [illegible] (...)
75	—	14	**I'll Be There** — MARIAH CAREY (COLUMBIA)

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Billboard HOT 100®

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL / Artist	PEAK POSITION
				NUMBER 1 — 6 Weeks At Number 1		
1	1	1	12	**FOOLISH** ● I.GOTTLIEB/A.DOUGLAS/J.LORENZO/M.DEBARGE/E.JORDAN/S.MURRELL/S.	Ashanti / ● MURDER INC./DEF JAM 588866*/ IDJMG	1
2	3	3	11	**I NEED A GIRL (PART ONE)** ● S.COMBS/M.WAYNE/T.TIM MITMEN/J.S.COMBS/J.KNIGHT/M.[illegible]/C.MAHONE/S.C.[illegible]/L.THOMAS/	P. Diddy Featuring Usher & Loon / ● BAD BOY 79019*/ARISTA	2
3	2	2	15	**WHAT'S LUV?** ● I.GOTTLIEB/A.PARKER/J.CARTAGENA/J.LORENZO/J.ATKINS/A.PARKER/C.RIOS/	Fat Joe Featuring Ashanti / ● TERROR SQUAD 83252*/ATLANTIC	2
				GREATEST GAINER / SALES		
4	4	4	10	**U DON'T HAVE TO CALL** ● THE NEPTUNES/P.WILLIAMS/	Usher / ● ARISTA 15307*	3
5	5	6	12	**A THOUSAND MILES** ● R.FAIR/V.CARLTON/	Vanessa Carlton / ● A&M 497676/INTERSCOPE	5
6	7	7	14	**ALL YOU WANTED** J.SHANKS/M.BRANCH/	Michelle Branch / MAVERICK ALBUM CUT/WARNER BROS.	6
7	6	5	23	**BLURRY** J.KURZWEIL/W.SCANTLIN/	Puddle Of Mudd / FLAWLESS/GEFFEN ALBUM CUT/INTERSCOPE	5
8	12	20	11	**THE MIDDLE** M.TRUMBINO/JIMMY EAT WORLD (JIMMY EAT WORLD/	Jimmy Eat World / DREAMWORKS ALBUM CUT	8
9	20	44	3	**WITHOUT ME** EMINEM/J.BASS/M.MATHERS/K.BELL/J.BASS/M.MCLAREN/A.DUDLEY/T.HORN/	Eminem / WEB/AFTERMATH ALBUM CUT/INTERSCOPE	9
10	8	8	15	**DON'T LET ME GET ME** ● D.AUSTIN/P!NK/D.AUSTIN/	Pink / ● ARISTA 15317*	8
				GREATEST GAINER / AIRPLAY		
11	25	29	4	**HOT IN HERRE** ● THE NEPTUNES/S.C.BROWN/N.HILL/P.WILLIAMS/C.HUGO/	Nelly / ● I.Q. REEL 83870*/UMRSAL	11
12	14	18	17	**RAINY DAYZ** I.GOTTLIEB/J.ATKINS/L.LORENZO/S.MURRELL/JR/	Mary J. Blige Featuring Ja Rule / MCA ALBUM CUT	12
13	23	23	6	**ADDICTIVE** ● D.HOUSE/K.GARRETT/W.GRIFFIN/D.BLAKE/	Truth Hurts Featuring Rakim / ● AFTERMATH 497710*/INTERSCOPE	13
14	9	13	12	**UNDERNEATH YOUR CLOTHES** S.MEBARAK/R.LEMUEL/S.MEBARAK/L.MENDEZ/	Shakira / ● EPIC ALBUM CUT	9
15	11	16	12	**PASS THE COURVOISIER PART II** ● THE NEPTUNES/S.C.SMITH/P.WILLIAMS/C.HUGO/	Busta Rhymes Featuring P. Diddy & Pharrell / ● J 21154*	11
16	22	22	5	**HELLA GOOD** N.HOPPER/NO DOUBT/G.STEFANI/P.WILLIAMS/C.HUGO/T.KANAL/	No Doubt / INTERSCOPE ALBUM CUT	16
17	18	21	21	**WASTING MY TIME** R.PARASHER/J.J.HORA/D.SMITH/DEFAULT/	Default / TVT ALBUM CUT	17
18	19	19	10	**HERE IS GONE** R.CAVALLO/J.RUZICKA/	Goo Goo Dolls / ● WARNER BROS. ALBUM CUT	18
19	10	9	22	**AIN'T IT FUNNY** J.J.GOTTLIEB/ROONEY/D.SHEA/J.J.LOPEZ/C.ROONEY/J.LORENZO/T.J.ATKINS/CADDILLAC TAH/D.HARVEY JR./C.MACK/	Jennifer Lopez Featuring Ja Rule / EPIC ALBUMS CUT	1
20	13	12	20	**IN THE END** D.GILMORE/L.INKIN PARK/	Linkin Park / WARNER BROS. ALBUM CUT	2
21	21	15	27	**WHEREVER YOU WILL GO** ● M.HANNAH/A.KAMINS/A.BAND/	The Calling / ● ● RCA 66518	5
27	27	35	6	**OH BOY** ● JUST BLAZE/ICE CUBE/J.SMITH/E.J.JAMES/N.WHITFIELD/	Cam'ron Featuring Juelz Santana / ● ROC A FELLA/DEF JAM 588864*/IDJMG	22
23	16	14	20	**HOW YOU REMIND ME** ● R.PARASHAR/C.KROEGER/NICKELBACK/	Nickelback / ● ROADRUNNER 81065*/IDJMG	1
24	26	31	10	**HALFCRAZY** ● I.BARIAS/C.HIGGINS/MUSIQ SOULCHILD/C.NIGGINS/J.BARIAS/F.LAU/	Musiq / ● DEF SOUL 588899*/IDJMG	24
25	17	11	18	**GIRLFRIEND** ● THE NEPTUNES/J.TIMBERLAKE/C.HUGO/P.WILLIAMS/	'N Sync Featuring Nelly / ● ● ● JIVE 42012*	1
26	33	36	5	**I'M GONNA BE ALRIGHT** C.ROBERT OLIVER/JUE B.TONE/J.J.LOPEZ/C.RODNEY/T.OLIVER/L.C.COOK/J.LAPREAD/J.C.OLIVER/S.BARNES/A.HILL/M.THOMPSON/M.MARSHALL/	Jennifer Lopez Featuring Nas / EPIC ALBUM CUT	26
27	28	40	2	**DOWN A** ** **CHICK** ● I.GOTTLIEB/J.ATKINS/S.MURRELL/S.LORENZO/T.LANE/	Ja Rule Featuring Charli "Chuck" Baltimore / ● MURDER INC./DEF JAM 588841*/IDJMG	27
28	15	10	16	**OOPS (OH MY)** ● TIMBALAND/K.KEYS/T.MOSLEY/	Tweet / ● THE COLD MINDELEKTRA 67280*/EEG	7
29	30	32	7	**MORE THAN A WOMAN** TIMBALAND/T.MOSLEY/S.GARRETT/	Aaliyah / ● BLACKGROUND ALBUM CUT	25
30	34	28	13	**DRIVE (FOR DADDY GENE)** K.STEGALL/A.JACKSON/	Alan Jackson / ● ARISTA NASHVILLE ALBUM CUT	28
31	24	17	14	**ESCAPE** S.MORALES/E.IGLESIAS/H.IGLESIAS/S.MORALES/K.BIDGUARDUS/SIGGEL/	Enrique Iglesies / INTERSCOPE ALBUM CUT	12
32	32	27	10	**MAKIN' GOOD LOVE** S.HURLEY/H.LIFF/M.AVANTI/	Avant / MAGIC JOHNSON ALBUM CUT/KACA	27
33	29	24	13	**A NEW DAY HAS COME** W.AWE/W.AFANASIEFF/A.NOVA/A.NOVA/S.MOCCIO/	Celine Dion / ● EPIC ALBUM CUT	22
34	40	47	2	**SOAK UP THE SUN** S.CROW/J.TROTT/S.CROW/J.TROTT/	Sheryl Crow / A&M ALBUM CUT/INTERSCOPE	34
35	38	41	3	**I DON'T HAVE TO BE ME ('TIL MONDAY)** R.VAN HOY/S.AZAR/J.YOUNG/R.C.BANNON/	Steve Azar / ● MERCURY (NASHVILLE) ALBUM CUT	35
36	43	43	3	**LIVING AND LIVING WELL** T.BROWN/S.STRAIT/T.MARTIN/M.NESLER/T.SHAPIRO/	George Strait / ● MCA NASHVILLE ALBUM CUT	36
37	44	53	3	**FULL MOON** M.CITY/MELLY/	Brandy / ● ATLANTIC ALBUM CUT	37
38	36	26	15	**MY LIST** J.STROUD/T.KEITH/T.JAMES/B.BISHOP/	Toby Keith / DREAMWORKS (NASHVILLE) ALBUM CUT	26
39	41	39	14	**WHAT IF SHE'S AN ANGEL** J.MITCHELL/B.WAYNE/	Tommy Shaw Steiner / ● KCA (NASHVILLE) ALBUM CUT	39
40	31	33	13	**SATURDAY (OOOH! OOOOH!)** ORGANIZED NOIZE/C.BRIDGES/R.WADE/R.MURRAY/P.BROWN/	Ludacris Featuring Sleepy Brown / ● DISTURBING THA PEACE/DEF JAM SOUTH 588875*/IDJMG	22
41	37	38	21	**UH HUH** ● C.STEWART/K.D.A.STEWART/F.NKHEREANYE/T.HALE/M.CRAWFORD/J.HOUSTON/D.FREDERICO/	B2K / ● ● ● EPIC 79668*	37
42	39	37	14	**ANYTHING** KAYGEE/F.MOORE/K.GIST/F.MOORE/JR./	Jaheim Featuring Next / DIVINE MILL ALBUM CUT/WARNER BROS.	28
43	47	58	4	**ONE MIC** ● NAS/K.THOMPSON/N.JONES/C.THOMPSON/	Nas / ● ILL WILL 79229*/COLUMBIA	43
44	49	55	3	**GOTS TA BE** THE UNDERDOGS/H.MASON, JR./D.THOMAS/M.MISCHKE/S.RUSSELL/	B2K / ● EPIC ALBUM CUT	44
45	42	42	17	**TOO BAD** R.PARASHAR/NICKELBACK/C.KROEGER/NICKELBACK/	Nickelback / ROADRUNNER ALBUM CUT/IDJMG	42
46	48	52	14	**I SHOULD BE SLEEPING** ● J.KING/J.STROUD/L.DREW/S.SMITH/	Emerson Drive / ● ● DREAMWORKS (NASHVILLE) 490282	46
47	35	25	12	**I LOVE YOU** ● BLACKWILD/S.COMBS/M.WINANS/E.EVANS/A.[illegible]/T.M.JAMISON/J.LOPEZ/B.SPRINGSTEEN/HAYES/	Faith Evans / ● BAD BOY 79425*/ARISTA	14
48	69	—	2	**HERO** C.KROEGER/C.KROEGER/	Chad Kroeger Featuring Josey Scott / COLUMBIA/ROADRUNNER SOUNDTRACK CUT/IDJMG	48
49	57	68	7	**STILL FLY** ● M.FRESH/E.WILLIAMS/B.THOMAS/	Big Tymers / ● CASH MONEY 80999*/UNIVERSAL	49
50	53	59	5	**I'M GONNA MISS HER (THE FISHIN' SONG)** C.RODERICK/B.DAISY/J.RICHARDS/	Brad Paisley / ARISTA NASHVILLE ALBUM CUT	50
51	51	54	12	**AWNAW** ● J.CHAMBERS/M.CAPE/N.WHITE/S.M.ADAMS/V.TISDALE/R.ANTHONY/J.CHAMBERS/	Nappy Roots / ● ATLANTIC 85222*	51
52	45	30	15	**CAN'T GET YOU OUT OF MY HEAD** ● C.DENNIS/B.DAVIS/C.DENNIS/B.DAVIS/	Kylie Minogue / ● ● CAPITOL 73995*	7
53	56	65	3	**FEELS GOOD (DON'T WORRY BOUT A THING)** ● ALL STAR (ACRISS/V.BROWN/A.GORDON/T.BEAL/D.WIGGINS/R.WIGGINS/T.CHRISTIAN/C.WHEELER/J.CAMPBELL/	Naughty By Nature Featuring 3LW / ● ● T-T 2344	53
54	52	46	11	**THAT'S WHEN I LOVE YOU** B.GALLIMORE/P.VASSAR/P.VASSAR/J.WOOD/	Phil Vassar / ARISTA NASHVILLE ALBUM CUT	37
55	75	84	2	**DAYS GO BY** ● DIRTY VEGAS/S.SMITH/V.HAAS/	Dirty Vegas / ● CREDENCE 77712*/CAPITOL	55
56	60	67	3	**SAY I YI YI** BEAT-IN-AZZ/D.ROC.KAINE/	Ying Yang Twins / COLLIPARK/IN THE PAINT ALBUM CUT/KOCH	56
57	79	83	2	**YOU KNOW THAT I LOVE YOU** ● J.NAWAIN/S.C.ABSOLAM/R.SMITH/J.HAWKINS/C.ABSOLAM/R.SMITH/	Donell Jones / ● UNTOUCHABLES 15117*/ARISTA	57
58	66	71	3	**I DON'T WANT YOU TO GO** P.WORLEY/C.D.JOHNSON/C.D.JOHNSON/T.POLK/	Carolyn Dawn Johnson / ● ARISTA NASHVILLE ALBUM CUT	58
59	67	74	3	**DON'T SAY GOODBYE** ● G.BUBIN/G.RUBIN/C.YIE/	Paulina Rubio / ● UNIVERSAL 015690*	59
60	61	69	3	**SOMEONE TO LOVE YOU** C.RODNEY/J.GLOVER/C.RODNEY/	Ruff Endz / EPIC ALBUM CUT	60
61	55	56	3	**MODERN DAY BONNIE AND CLYDE** B.J.WALKER JR./T.TRITT/W.ALDRIDGE JR./LEBLANC/	Travis Tritt / ● COLUMBIA (NASHVILLE) ALBUM CUT	55
				HOT SHOT DEBUT		
62	NEW		1	**WALKING AWAY** M.HILL/D.DAVIS/M.HILL/	Craig David / ● WILDSTAR ALBUM CUT/ATLANTIC	62
63	68	72	2	**NOT A DAY GOES BY** D.HUFF/S.DIAMOND/M.DERRY/	Lonestar / ● BNA ALBUM CUT	63
64	76	76	2	**WHAT IF A WOMAN** ALL STAR/JOE/J.THOMAS/J.SKINNER/A.GORDON/	Joe / JIVE ALBUM CUT	64
65	70	—	2	**THE ONE** T.BROWN/M.WRIGHT/K.MANNO/B.LEE/	Gary Allan / ● MCA NASHVILLE ALBUM CUT	65
66	59	62	3	**VIDEO** I.AIKE/B.KRIGADY (INDIA.ARIE)/S.SANDERS/C.BRIDGES/R.HARRIS/	India.Arie / MOTOWN ALBUM CUT/UNIVERSAL	47
67	54	45	3	**YOUNG** N.WILSON/B.CANNON/K.CHESNEY/C.WISEMAN/A.SHERIDAN/S.MCEWAN/	Kenny Chesney / ● BNA ALBUM CUT	35
68	65	57	3	**YOUTH OF THE NATION** H.BENSON/P.O.D. (SONNY MANCUS/T.RAY/WUV)	P.O.D. / ● ATLANTIC ALBUM CUT	28
69	63	66	3	**FOR YOU** J.ABRAHAM/STAIND/	Staind / FUP/ELEKTRA ALBUM CUT/EEG	63
70	62	60	3	**BLESSED** M.MCBRIDE/F.WORLEY/H.LINDSEY/J.VERGES/B.JAMES/	Martina McBride / ● RCA (NASHVILLE) ALBUM CUT	31
71	74	70	3	**TOXICITY** R.RUBIN/D.MALAKIAN/S.TANKIAN/ (S.TANKIAN/D.ROAD JAM/D.MALAKIAN/	System Of A Down / AMERICAN ALBUM CUT/COLUMBIA	70
72	NEW		1	**HERE TO STAY** M.DEMPSEY/KORN/	Korn / IMMORTAL ALBUM CUT/EPIC	72
73	64	63	3	**HANDS CLEAN** A.MORISSETTE/A.MORISSETTE/	Alanis Morissette / MAVERICK ALBUM CUT/REPRISE	23
74	NEW		1	**QUITAME ESE HOMBRE** R.PEREZ/LIL PILOTO/	Pilar Montenegro / UNIVISION ALBUM CUT	74
75	NEW		1	**MY HEART IS LOST TO YOU** K.BROOKS/R.DUNN/M.WRIGHT/B.BEAVERS/C.HARRINGTON/	Brooks & Dunn / ARISTA NASHVILLE ALBUM CUT	75
76	NEW		1	**DRIFT & DIE** J.KURZWEIL/W.SCANTLIN/B.STEWART/	Puddle Of Mudd / FLAWLESS/GEFFEN ALBUM CUT/INTERSCOPE	76
77	71	61	3	**HOW COME YOU DON'T CALL ME** A.KEYS/K.BROTHERS, (PRINCE)/	Alicia Keys / J ALBUM CUT	59
78	58	48	3	**I'M MOVIN' ON** M.BRIGHT/M.WILLIAMS (P.WHITE/B.V.WILLIAMS)/	Rascal Flatts / LYRIC STREET ALBUM CUT	41
79	73	64	3	**I BREATHE IN, I BREATHE OUT** C.LINDSEY/C.CAGLE/J.ROBBINS/	Chris Cagle / ● CAPITOL (NASHVILLE) ALBUM CUT	35
80	77	75	3	**THIS WOMAN'S WORK** MUSIQ/K.BUSH/	Maxwell / COLUMBIA EP & ALBUM CUT	58
81	NEW		1	**NOTHIN'** ● THE NEPTUNES/N.SANTIAGO/P.WILLIAMS/C.HUGO/	N.O.R.E. / ● DEF JAM 002911*/IDJMG	81
82	82	86	3	**WISH I DIDN'T MISS YOU** ● I.MATIAS/A.MARRIN/A.STONE/SIXTO/BEATZ/A.MARTIN/J.MATIAS/L.HUFF/S.MCFADDEN/J.WHITEHEAD/	Angie Stone / ● J 21149*	79
83	NEW		1	**MY NECK, MY BACK** ● TAE PLAT/NUM HOUSE/K.CHAMBERS/M.WILLIAMS/	Khia Featuring DSD / ● DIRTY DAWG 78108*/ARTEMIS	83
84	72	79	3	**ROC THE MIC** JUST BLAZE/D.GRANT/L.PRIDGEN/J.SMITH/	Beenie Sigel & Freeway / ROC-A-FELLA/DEF JAM SOUTH/ROCK CUT/IDJMG	55
85	85	—	2	**GUESS WHO'S BACK** ● K.WEST/B.JORDAN/K.WEST/J.CARTER/D.GRANT/M.SUTTON/B.SUTTON/T.DEPIERRO/	Scarface Featuring Jay-Z & Beanie Sigel / ● DEF JAM SOUTH 583965*/IDJMG	85
86	80	78	3	**CRAWLING IN THE DARK** J.WIFF/D.ESERIN/D.ROBB/	Hoobastank / ISLAND ALBUM CUT/IDJMG	68
87	78	73	20	**THE COWBOY IN ME** B.GALLIMORE/J.STROUD/T.MCGRAW/C.WISEMAN/J.STEELE/A.ANDERSON/	Tim McGraw / CURB ALBUM CUT	33
88	NEW		1	**JUST A FRIEND 2002** ● W.CAMPBELL/W.CAMPBELL/M.ELLY/J.SMITH/M.HALL/	Mario / ● J 21150*	88
89	89	91	3	**TAKE A MESSAGE** ● R.SHANDI/R.SHANDI/	Remy Shand / ● MOTOWN 015625*/UNIVERSAL	89
90	83	80	17	**THAT'S JUST JESSIE** ● L.REYNOLDS/K.DENNEY/K.PHILLIPS/P.J.MATTHEWS/	Kevin Denney / ● ARISTA STREET 194083	76
91	87	87	3	**GIVE IT TO HER** ● J.HARDING/J.HARDING/M.WOLFE/W.PASSLEY/	Tanto Metro & Devonte / ● ● J HARD/STREET VIBES 61947*/VP	87
92	86	85	3	**NEVER** ● H.RIJO/A.PEREZ/A.PEREZ/	Amanda Perez / ● ● ● UNIVERSAL 015642	79
93	84	81	3	**TAKE YA HOME** THE NEPTUNES/J.DUPREE/J.DUPREE/P.WILLIAMS/C.HUGO/	Lil Bow Wow / SO [B] DEF ALBUM CUT/COLUMBIA	72
94	88	82	3	**WHAT ABOUT US?** ● J.JENKINS/J.PERKINS/K.PRATT/J.DANIELS/S.F.JERKINS (III)/PAYNE/BRANDY/	Brandy / ● ● ATLANTIC 85217*	7
95	91	92	3	**SOME DAYS YOU GOTTA DANCE** P.WORLEY/B.CHANLEY/T.JOHNSON/M.MORGAN/	Dixie Chicks / MONUMENT ALBUM CUT	55
96	NEW		1	**SUGARHIGH** ● J.ANDERSON/E.G.J.ANDERSON/E.G./	Jada Anderson / ● ● COLUMBIA 79753	96
97	97	100	2	**GIVE ME THE LIGHT** ● TRENTON DAISY/KEITH/E.HERNANDEZ/T.RAMI/	Sean Paul / ● BLACK SHADOW 6385*/VP	97
98	NEW		1	**GRINDIN'** ● THE NEPTUNES/B.THORNTON/T.THORNTON/P.WILLIAMS/C.HUGO/	The Clipse / ● STAR TRACK 15079*/ARISTA	98
99	90	88	3	**OVERPROTECTED** ● M.MARTIN/M.RAMIREZ/K.JERKINS/M.MARTIN/RAMI/	Britney Spears / ● JIVE 42017*	86
100	98	—	2	**WHOA NOW** ● DUKEYMAN/M.CAREN/B.RICH/R.HALL/J.BARRY/J.DUBOIS/	B Rich / ● ATLANTIC 85286*	98

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ▼ Videoclip available. ● Indicates retail single available and is regulated upon Recording Industry Association Of America (RIAA) certification: ● RIAA certification for net shipment of 500,000 units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ● Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. ● CD Single available ● DVD Single available ● CD Maxi-Single available ● Cassette Single available ● Vinyl Maxi-Single available ● Vinyl Single available ● Cassette Maxi-Single available. Catalog number is for ● * Indicates ● unavailable, in which case, catalog number is for ● ● ● ● ● or ● respectively, based on availability. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store, music merchant and internet sales reports collected, compiled, and provided by SoundScan.

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SINGLES AND TRACKS SONG INDEX

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 WAY (Dynatone, BMI/Warner-Tamerlane, BMI/Protoons, ASCAP) RBH 69

—A—

ADDICTIVE (Harbilicious, ASCAP/The Eighteenth Letter, ASCAP/Songs Of DreamWorks, BMI/Cherry River, BMI/WB, ASCAP/Q Baby, ASCAP/EMI April, ASCAP/Black Fountain, ASCAP), CLM/HL/WBM, H100 13; RBH 5

AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/For Ya Ear, ASCAP), HL/WBM, H100 19; RBH 44

ALL YOU WANTED (I'm With The Band, ASCAP/WB, ASCAP), WBM, H100 6

AL QUE ME SIGA (SGAE, ASCAP) LT 22

AMERICAN CHILD (EMI April, ASCAP/Phil Vassar, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 39

ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, BMI/Ensign, BMI/WB, ASCAP/EMI April, ASCAP), HL/WBM, H100 42; RBH 12

APRENDIZ (Universal Musica, BMI/WB, ASCAP) LT 33

AWNAW (Success Story, BMI/Full Circle, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI/Universal, ASCAP), HL/WBM, H100 51; RBH 24

AY AMOR (Degollado) LT 43

AY! BUENO (Estefan, ASCAP/F.I.P.P., BMI) LT 47

—B—

BALLIN' BOY (M.O.B., ASCAP/No Good, BMI) RBH 67

BANG MY HIT (Brainstorm, ASCAP/Underground Music Source, BMI/Nachlife, ASCAP) RBH 94

BARBED WIRE AND ROSES (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Life Is Fine, BMI/Ensign, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI), HL, CS 38

BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Ol Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL/WBM, CS 33

BEFORE I KNEW BETTER (Encore, ASCAP/Scott And Soda, ASCAP/Big Tex, BMI/Lucky Thumb, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Mr. Noise, BMI), WBM, CS 26

BE HERE (Ugmoe, ASCAP/Universal, ASCAP/Jake & The Phatman, ASCAP/Ah-choo, ASCAP), WBM, RBH 83

BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 19; H100 70

BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 7

BOOM, BOOM, BOOM (Himesmind, ASCAP/Dana Sharo, BMI) RBH 86

BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, RBH 50

—C—

CALL ME (FoShawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 30

CAN'T GET YOU OUT OF MY HEAD (EMI April, ASCAP/Universal-MCA, ASCAP/Colgems-EMI, ASCAP), HL/WBM, H100 52

CHASIN' AMY (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 37

CLOSET FREAK (God Given, BMI) RBH 82

THE COLOR OF LOVE (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 51

COMO DECIRTE NO (WB, ASCAP) LT 32

COMO DUELE (D'Nico Int'l, BMI) LT 38

COMO PUDISTE (Edimal/Fonomusic, ASCAP/LGA, BMI) LT 23

COUNTRY BY THE GRACE OF GOD (Mark Hybner, ASCAP/Sondaddy, BMI/Calcutta, BMI/Chrysalis, BMI/Creative Artist Agency, ASCAP), WBM, CS 47

COUNTRY ROCK STAR (Chaggy Buss, ASCAP/Almo, ASCAP/Kevin Savigar, ASCAP), HL, CS 51

COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN) (Tokeco Tunes, BMI) CS 41

THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitner's, BMI/Gottahaveable, BMI), HL/WBM, H100 87

CRAWLING IN THE DARK (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, H100 86

—D—

DARE TO DREAM (WB, ASCAP/True Flight, ASCAP/Scott And Soda, ASCAP), WBM, CS 44

DAY + NIGHT (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI/That's Xtra, ASCAP/EMI April, ASCAP) RBH 62

DAYS GO BY (Copyright Control/Chrysalis, ASCAP), WBM, H100 55

DEJATE QUERER (Flamingo, BMI) LT 36

DEL OTRO LADO DEL PORTON (Marfre, BMI) LT 12

A DIOS LE PIDO (Peer Int'l., BMI) LT 21

DON'T LET ME GET ME (Pink Panther, ASCAP/EMI April, ASCAP/Cyptron, BMI/EMI Blackwood, BMI), HL, H100 10

DON'T SAY GOODBYE (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP), HL, H100 59

DON'T WASTE MY TIME (WB, ASCAP/Tower II, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Chrysalis, ASCAP/Creative Artists, ASCAP), WBM, CS 34

DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP/WB, ASCAP), WBM, RBH 42

DOWN 4 U (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Pookietoots, ASCAP/Inky-SiSi, BMI/Soldierz Touch, ASCAP) RBH 76

DOWN A CHICK** (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Inky-SiSi, BMI/Songs Of Universal, BMI), HL, H100 27; BBH 11

DRIFT & DIE (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 76

DRIVE (FOR DADDY GENE) (EMI April, ASCAP/Triangels, ASCAP), HL, CS 1; H100 30

—E—

ENTRA EN MI VIDA (Sony/ATV) LT 5

ESCAPAR (Enrique Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI) LT 14

ESCAPE (Enriqua Iglesias, ASCAP/EMI April, ASCAP/Little Devon, BMI/K'Stuff, BMI/Merchandyze, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 31

ESCUCHA MI AMOR (Edimonsa, ASCAP) LT 48

—F—

FEELS GOOD (DON'T WORRY BOUT A THING) (Naughty, ASCAP/Lexi's Daddy's Music, ASCAP/Teron Beal, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 53; RBH 25

FLOR SIN BETONO (Peer Int'L., BMI) LT 16

FOOLISH (Desmone, BMI/DJ Irv, BMI/EMI April, ASCAP/Jobete, ASCAP/Aurelius, ASCAP/Famous, ASCAP), HL, H100 1; RBH 1

FORGIVE (EMI April, ASCAP/Tennessee Colonel, ASCAP/ICG, ASCAP/Big Tractor, ASCAP/Ice Trey, ASCAP), HL, CS 54

FOR YOU (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 69

FRANTIC (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 58

FRESH FROM YARD (EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Mr. Manatti, BMI/Duro, BMI/Aunt Hilda's, ASCAP/Zomba, ASCAP/Universal-Songs Of PolyGram International, BMI/Livingsting, ASCAP/WB, ASCAP/Gunsmoke, ASCAP/Westbury, PRS/Prophesy, PRS), HL/WBM, RBH 91

FRIDAY NIGHT (Sounds Of Jupiter, BMI/Mr. Cheeks, ASCAP/Mr.Sexxx, ASCAP/Horaca Brown, BMI/Zomba, BMI), WBM, RBH 87

FULL MOON (Mike City, BMI/Warner-Tamerlane, BMI), WBM, H100 37; RBH 18

—G—

GET OVER YOURSELF (Without Anna, ASCAP/Careers-BMG, BMI/Floyd's Dream, BMI), HL, CS 35

GET THIS MONEY (Zomba, BMI/B.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, BBH 40

GIRLFRIEND (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Ol Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL/WBM, H100 25; RBH 48

GIVE IT TO HER (EMI April, ASCAP), HL, H100 91; RBH 53

GIVE ME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI) H100 97; RBH 61

GOIRG AWAY (Mike Curb, BMI/House Of Halsey, BMI), WBM, CS 52

GOODBYE ON A BAD DAY (Extreme Writers, ASCAP/Easel, ASCAP) CS 28

GOOD MAN (Famous, ASCAP/Uh Oh, BMI/Ensign, BMI/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP), HL, RBH 64

THE GOOD STUFF (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Warner-Tamerlane, BMI/Makeshift, BMI), HL/WBM, CS 31

GOTS TA BE (First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/Music Of Windswept, ASCAP/Nfused, ASCAP/Mischkemusic, ASCAP/9 Houses, ASCAP/Strange Motel, ASCAP/E Two, ASCAP), HL/WBM, H100 44; RBH 13

GRINDIN' (GenMarc, ASCAP/Terradome, ASCAP/The Watars Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 98; RBH 52

GUESS WHO'S BACK (N-The Water, ASCAP/Ye World, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Jobete, ASCAP), HL, H100 85; RBH 38

—H—

HALFCRAZY (Soulchild, ASCAP/Universal, ASCAP/Nivrac Tyke, ASCAP/Tetra Grammaton, ASCAP/EMI-Unart Catalog, BMI/EMI April, ASCAP), HL/WBM, H100 24; RBH 4

HANDS CLEAN (Universal-MCA, ASCAP/1974, ASCAP), WBM, H100 73

HAPPY (Takin' Care Of Business, BMI/Pookietoots, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI) RBH 43

HARDER CARDS (Irving, BMI/Chickenshack, BMI/Almo, ASCAP/BMG Songs, ASCAP), HL, CS 49

HASTA QUE VUELVAS CONMIGO (Estefan, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 30

HAY OTRA EN TU LUGAR (Rubet, ASCAP/Universal Musica, ASCAP) LT 11

HEAVEN CAN WAIT (Mijac, BMI/6th Boro, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Zomba, ASCAP/Deta Bob, SESAC/Zomba, SESAC/Nate Smith, ASCAP/BMG Songs, ASCAP/Teron Beal, ASCAP/E. Laues, SESAC/KQ, SESAC) RBH 88

HELLA GOOD (World Of The Dolphin, ASCAP/Universal, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/Tha Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 16

HELP ME URDERSTAND (Music Of Windswept, ASCAP/In The Fairway, ASCAP/Rokstone, PRS/Songs Of Windswept Pacific, BMI/Rondor London, PRS/Irving, BMI), HL/WBM, CS 24

HERE IS GONE (Corner Of Clark And Kent, ASCAP/EMI Virgin, ASCAP), HL, H100 18

HERE TO STAY (Zomba, BMI/Fieldyshuttz, BMI/Stratosphericyoness, BMI/Music Munk, BMI/Evilena, BMI/Gintoe, BMI), WBM, H100 72

HERO (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Colpix, BMI), HL/WBM, H100 48

NOT IN HERRE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Tha Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Swing T, ASCAP/Ascent, BMI/Nouveau, BMI), HL, H100 11; RBH 20

HOW COME YOU DON'T CALL ME (Controversy, ASCAP/Universal, ASCAP), WBM, H100 77; RBH 35

HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 23

—I—

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL/WBM, CS 20; H100 79

I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 18

I DON'T HAVE TO BE ME ('TIL MONDAY) (MAS Venture, BMI/Misterssippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 3; H100 35

I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 9; H100 58

I'D RATHEB (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP) RBH 46

IF THAT AIN'T COUNTRY (Almo, ASCAP/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI), HL/WBM, CS 43

I GOT IT 2 (Them Demn Twins, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Scantz, SESAC/WBM, SESAC/Ill Will, ASCAP/Zomba, ASCAP), HL/WBM, RBH 92

I KEEP LOOKING (Sony/ATV Tree, BMI/Wanonga, BMI/Mosaic, BMI), HL, CS 25

I'LL TAKE LOVE OVER MONEY (Sony/ATV Tree, BMI/Love Monkey, BMI/WB, ASCAP/Platinum Plow, ASCAP), HL, CS 50

I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Diggin', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incense, BMI/Universal-Duchess, BMI), HL/WBM, H100 47; RBH 16

I'M GONE (Mighty Rice, BMI/Wait No More, BMI/Bluewater, BMI/Chuck Prophet, BMI/Funzalo, BMI), HL, CS 36

I'M GONNA BE ALRIGHT (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Milk Chocolate Factory, ASCAP/Jobete, ASCAP/Commodores, ASCAP/EKOP, BMI/ENOT, ASCAP/Danica, BMI/LehsemSongs, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Two Tuff-Enuff, BMI), HL, H100 26, BBH 39

I'M GONNA MISS HER (THE FISHIN' SONG) (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 7; H100 50

I MISS MY FRIEND (Buna Boy, BMI/Glitterfish, BMI/Mosaic, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 21

I MISS YOU (Boomer X, ASCAP/Kold City, ASCAP/Universal, ASCAP/EMI April, ASCAP/Dead Game, ASCAP), WBM, RBH 66

I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP/Las Wagas, ASCAP/Songs Of Megalex, ASCAP/Sim Ranch, ASCAP), WBM, CS 15; H100 78

THE IMPOSSIBLE (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI), HL, CS 32

I NEED A GIRL (PART ONE) (Justin Combs, ASCAP/EMI April, ASCAP/Hot Heat, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Coptic Soundsations, BMI/Donceno, ASCAP/Sonny Lester, ASCAP/Dakoda House, ASCAP), HL, H100 2; RBH 2

I NEED A GIRL (PART TWO) (Marsky, BMI/Janica Combs, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Donceno, ASCAP/Hot Heat, ASCAP/Jesse Jaye, ASCAP/Harmony Smurf, BMI), HL, RBH 56

IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 20

I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 6; H100 46

I TOLD Y'ALL (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 68

—J—

JURO POR DIOS (LSM, BMI) LT 27

JUST A FRIERD 2002 (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI/Warner-Tamerlane, BMI/Cold Chillin', ASCAP), HL/WBM, H100 88; RBH 57

JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warnar-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 16

—K—

KEEP LOVIN' YOU (Davel McKenzie, ASCAP/Hotta Than U, BMI) RBH 71

—L—

LA REGRA TIENE TUMBAO (Sir George, ASCAP/WB, ASCAP) LT 34

THE LIFE (Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Trescadecaphobia, BMI/Old Nigga Spirituals, BMI/Nyelahs, ASCAP/Nyulahs, ASCAP) RBH 73

LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI/Universal, ASCAP), HL, RBH 27

LIVE THE LIFE (EMI April, ASCAP/Shaniah Cymone, ASCAP/Fundisha, BMI/Songs Of Windswept Pacific, BMI/DJ Hi-Tek, BMI/Pen Skills, BMI/EMI Blackwood, BMI) RBH 70

LIVING AND LIVING WELL (Mosaic, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL, CS 4; H100 36

LOOK AT ME NOW (More Extreme Songs, SESAC/Big One Three, SESAC/Extreme Writers, ASCAP/McJames, BMI) CS 45

LUNA NUEVA (EMI April, ASCAP/Gaira Bay, ASCAP) LT 19

—M—

MAKIN' GOOD LOVE (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 32; RBH 10

MAMA'S BABY, POPPA'S MAYBE (Smith Star Muzic, ASCAP/Peterson Boy's, BMI/8-Ballin, ASCAP) RBH 98

MANANTIAL DE LLANTO (Edimusa, ASCAP) LT 15

MAS ALTO QUE LAS AGUILAS (Edimuse, ASCAP) LT 35

MAYONESA (Fonomusic, ASCAP) LT 50

ME HUELE A SOLEDAD (Rubet, ASCAP/2000 Amor, ASCAP) LT 4

MENDOCINO COUNTY LINE (Little Mole, ASCAP/Melusic, ASCAP/WB, ASCAP/Intersong U.S.A., ASCAP), WBM, CS 23

MI BOMBON (Rohm, BMI) LT 26

THE MIDDLE (Turkey On Rye, ASCAP), CLM, H100 8

MINE ALL MINE (Without Anna, ASCAP/Lone Telisman, ASCAP) CS 55

MINIVAN (Afterburner, BMI/Seedhouse, BMI) CS 42

MITAD Y MITAD (Ser-Ca, BMI) LT 37

MODEKN DAY BONNIE AND CLYDE (EMI April, ASCAP/Waltz Time, ASCAP/House Of Fame, ASCAP), HL, CS 8; H100 61

MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 29; RBH 32

MOST NIGH (N Key, BMI/Ground Control, BMI/EMI Blackwood, BMI), HL, RBH 72

MOVE B*H** (Ludacris, ASCAP/EMI April, ASCAP/Block Off Broad, BMI/The Braids, ASCAP/Zomba, ASCAP/Copyright Control), HL/WBM, RBH 60

MUJER CON PANTALONES (Estefan, ASCAP/F.I.P.P., BMI) LT 25

MY HEART IS LOST TO YOU (Sony/ATV Tree, BMI/EMI April, ASCAP), HL, CS 17; H100 75

MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI), HL, CS 5; H100 38

MY NECK, MY BACK (Ty-Joyce, BMI/R & Bling, ASCAP/Meriwar, BMI) H100 83; RBH 59

—N—

NECESIDAD (World Deep, BMI/Sony/ATV Latin, BMI) LT 8

NEVER (Powerhowse, BMI) H100 92; RBH 96

NEVER AGAIN (Slavery, BMI/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI) RBH 81

A NEW DAY HAS COME (Sony/ATV Songs, BMI/Sony/ATV Canada, SOCAN/Sing Little Penguin, SOCAN/Aldo Nova, SOCAN/Deston, ASCAP), HL, H100 33

NO HALF STEPPIN' (EKOP, BMI/Sony/ATV Songs, BMI/Shelles House, SESAC) RBH 78

NO SE VIVIB (Edimusa, ASCAP) LT 42

NOT A DAY GOES BY (American Broadcasting, ASCAP) CS 10; H100 63

NOTHIN' (Off Da Yelzabulb, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 81; RBH 28

NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 34

NUESTRO AMOR (Edimusa, ASCAP) LT 41

—O—

OH BOY (Killa Cam, BMI/F.O.B., ASCAP/May Twelfth, BMI/Universal-Duchess, BMI/Copyright Control/Warner-Tamerlane, BMI), WBM, H100 22; RBH 6

OL' RED (Key-Mark, BMI/Bull's Creek, BMI) CS 30

THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 12; H100 65

ONE MIC (Zomba, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Sunny Lee, BMI/Ill Will, ASCAP), HL/WBM, H100 43; RBH 14

OOH, ANH (Scorp, ASCAP) RBH 79

OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 28; RBH 17

OVERPROTECTED (Zomba, ASCAP), WBM, H100 99

—P—

PARA ESTAR A MANO (Safari) LT 46

PASS THE COURVOISIER PART B (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 15; BBH 7

EL PODER DE TUS MANOS (Ser-Ca, BMI) LT 7

POR ESE HOMBRE (EMI Blackwood, BMI) LT 13

PURPLE STUFF (Ottanowear, BMI/Carnival Beats, BMI) RBH 85

PUT IT ON PAPER (Mr. Perry's, ASCAP/Labor Force, ASCAP/Bachus, BMI/Big Herb's, BMI) BBH 49

—Q—

QUE EL RITMO NO PARE (World Deep, ASCAP/Sony/ATV Discos, ASCAP/Blueplatinum, ASCAP) LT 20

QUE LEVANTE LA MANO (Fonomusic, SESAC) LT 49

...QUE TE QUIERO (Fonomusic, ASCAP) LT 44

QUISIERA PODEB OLVIDARME DE TI (Rubet, ASCAP/Universal Musica, ASCAP/Marport, ASCAP) LT 18

QUITAME ESE HOMBBE (Piloto, ASCAP/Adam Rhodes, ASCAP) H100 74; LT 1

—R—

RAINY DAYZ (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/Aurelius, ASCAP/Famous, ASCAP), HL/WBM, H100 12; RBH 9

REAL BAD MOOD (Island Pacific, ASCAP/Music Of Windswept, ASCAP/Big Daddy's Baby Songs Of Deer, ASCAP), WBM, CS 48

ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP), WBM, H100 84; RBH 41

—S—

SATURDAY (OOOH! OOOOH!) (Ludacris, ASCAP/EMI April, ASCAP/Organized Noize, BMI), HL, H100 40; RBH 26

SAY I YI YI (ColliPark, BMI/De Crippler, BMI/EWC, BMI) H100 56; RBH 22

SHE WAS (Murrah, BMI/Melanie Howard, ASCAP), WBM, CS 27

SING ALONG (Mike Curb, BMI/Hewitt, ASCAP/Negi Toro, ASCAP/Wixen, ASCAP) CS 56

SI TU NO VUELVES (Musart, ASCAP) LT 29

SI TU TE VAS (E Two, ASCAP/Groobin', ASCAP/EMI April, ASCAP/Hear Yie, ASCAP) LT 17

SLOW DANCE (Darryl Payne, BMI/Calla, BMI) BBH 97

SOAK UP THE SUN (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI), HL/WBM, H100 34

SOMEBODY'S GIRL (Zomba, BMI/R Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 55

SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, H100 95

SOMEONE TO LOVE YOU (Cori Tiffani, BMI/Sony/ATV Songs, BMI), HL, H100 60; RBH 21

SOMOS MAS AMERICANOS (TN Ediciones, BMI) LT 39

SONG CRY (Lil Lu Lu, BMI/EMI Blackwood, BMI/Extra Slick, ASCAP/Chitty Chitty, ASCAP/Heavy Harmony, ASCAP), HL, RBH 45

SQUEEZE ME IN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Nasty Cat, BMI), HL, CS 46

STILL FLY (Money Mack, BMI) H100 49; RBH 15

STILL NOT OVER YOU (Dirty Dre, ASCAP/Jatcat, ASCAP/Conversation Tree, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 84

STYLIN' (Not Listed) RBH 100

SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 6

SUFRIENDO A SOLAS (PHAM, BMI/Peer Int'L., BMI) LT 31

SUGARHIGH (Warner Chappell, PRS/Warner-Tamerlane, BMI/WB, ASCAP), WBM, H100 96

—T—

TAKE A MESSAGE (Mortay, SOCAN) H100 89; RBH 47

TAKE YA HOME (Shaniah Cymone, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 93; RBH 54

TAKE YOU HOME WITH ME A.K.A. BODY (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 75

TARANTULA (The Braids, ASCAP/Zomba, ASCAP/TVT, BMI/Scott Storch, ASCAP/Means Family, BMI), WBM, RBH 89

TELL ME WHAT'S IT GONNA BE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Brandon Barnes, BMI/Universal-Songs Of PolyGram International, BMI/Jobete, ASCAP/Grover Washington Jr., ASCAP/EMI April, ASCAP), HL/WBM, RBH 80

TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 59

TEN ROUNDS WITH JOSE CUERVO (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Big Purple Dog, ASCAP), HL, CS 29

TE QUIERO IGUAL QUE AYER (Universal Musica, ASCAP) LT 28

TE QUIERO MAS QUE AYER (Universal Prodemus) LT 40

THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP/Zomba, ASCAP), HL/WBM, H100 90

THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 11; H100 54

THIS WOMAN'S WORK (Screen Gems-EMI, BMI), HL, H100 80; RBH 29

A THOUSAND MILES (Songs Of Universal, BMI/Rosasham, BMI), WBM, H100 5

THREE DAYS (Greenhorse, BMI/Spunker Songs, ASCAP/Universal-PolyGram International, ASCAP/EMI Blackwood, BMI), HL/WBM, CS 53

TODOS TENEMOS UR AMOR (WB, ASCAP) LT 45

TOLD Y'ALL (First N' Gold, BMI/Po Folk, BMI/Warner-Tamerlane, BMI), WBM, RBH 93

TONIGHT I WANNA BE YOUR MAN (Universal, ASCAP/Memphisto, ASCAP/Songs Of Universal, BMI), WBM, CS 22

TOO BAD (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/M. Kroeger, SOCAN), WBM, H100 45

TOXICITY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP), HL, H100 71

TRADE IT ALL (EMI April, ASCAP/Them Damn Twins, ASCAP/D. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, BBH 95

TROUBLE (Not Listed) RBH 58

TU Y YO (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 3

—U—

U DON'T HAVE TO CALL (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, H100 4; RBH 3

UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningsidetrall, ASCAP/TracksbyMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP), HL/WBM, H100 41

UNBROKEN (WB, ASCAP/Platinum Plow, ASCAP/Almo, ASCAP/Anwa, ASCAP), WBM, CS 60

UNDERNEATH YOUR CLOTHES (Aniwi, BMI/Sony/ATV Latin, BMI/EMI Blackwood, BMI/Apollinaire, BMI), HL, H100 14

UNTIL WE FALL BACK IN LOVE AGAIN (Curb, ASCAP/Charlie Monk, ASCAP/Nik's Placa, ASCAP/Penny Annie, BMI/Crossed Fingers, ASCAP/Copperfield, BMI/Bright Leaf, ASCAP), WBM, CS 57

USTED SE ME LLEVO LA VIDA (World Deep, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 10

—V—

VIDEO (Gold & Iron, ASCAP/Six July, BMI/Ensign, BMI/J. Music, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP/Good High, ASCAP/WB, ASCAP), HL/WBM, H100 66

—W—

WALKING AWAY (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 62

WASTING MY TIME (EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 17

WELCOME TO ATLANTA (EMI April, ASCAP/Ludacris, ASCAP/Jobete, ASCAP/Shaniah Cymone, ASCAP), HL/WBM, RBH 36

WELCOME TO NEW YORK CITY (Killa Cam, BMI/Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP), HL, RBH 63

WHAT ABOUT US? (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ttarp, BMI/Songs Of Windswept Pacific, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI/Epiphoni, BMI/Generations Third, BMI/Notting Hill, BMI/Bran-Bran, BMI), HL/WBM, H100 94; RBH 74

WHAT IF A WOMAN (Zomba, ASCAP/563, ASCAP/Conversation Tree, ASCAP/Lexi's Daddy's Music, ASCAP), WBM, H100 64; RBH 23

WHAT IF SHE'S AN ANGEL (Sony/ATV Tree, BMI/Cake Taker, BMI), HL, CS 2; H100 39

WHAT MAKES IT GOOD TO YOU (NO PREMATURE LOVIN') (Divided, BMI/Universal, BMI/Ramal, BMI/Warner-Tamerlane, BMI), WBM, RBH 77

WHAT'S LUV? (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/DJ Irv, BMI/Famous, ASCAP/Slavery, BMI/Universal, BMI/Let Me Show You, ASCAP), HL/WBM, H100 3; RBH 8

WHEN YOU LIE NEXT TO ME (WB, ASCAP/Kellie Coffey, ASCAP/Platinum Plow, ASCAP/Lillywilly, ASCAP/Kelodies, ASCAP), WBM, CS 14

WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI/Careers-BMG, BMI), HL, H100 21

WHEBE WOULD YOU BE (Castle Street, ASCAP/Mr. Noise, BMI/We Make Music, BMI) CS 40

WHOA NOW (Muzic Madness, ASCAP/B Rich, ASCAP/EMI Belfast, ASCAP), HL/WBM, H100 100; RBH 65

WHY DON'T WE FALL IN LOVE (Vice Game, BMI) RBH 33

WISH I DIDN'T MISS YOU (Sony/ATV Tunes, ASCAP/God's Cryn', ASCAP/Ghetto Fabulous, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI), HL/WBM, H100 82; RBH 31

WITHOUT ME (Ensign, BMI/Eight Mile Style, BMI/Satisfaction Fulfilled, ASCAP/Buffalo, ASCAP/Unforgettable Songs, BMI), HL, H100 9; RBH 37

—X—

XCLUSIVE (Famous, ASCAP/Hitco South, ASCAP/Penn. State, BMI/Jae'wons, ASCAP/Sheek Louchion, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 99

—Y—

YO PUEDO HACEB (Hecho A Mano, ASCAP/Latin Beat, ASCAP/EMI April, ASCAP) LT 24

YO QUERIA (Curci, ASCAP) LT 9

YOU KNOW THAT I LOVE YOU (Jamie Hawkins, BMI/Sony/ATV Tunes, ASCAP/Chris Absolam, ASCAP/Richard Smith, ASCAP), HL, H100 57; RBH 19

YOUNG (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG Canada, PRS/Ross Cahill, SOCAN/Trinfold, BMI/Careers-BMG, BMI), HL, CS 13; H100 67

YOU'RE DA MAN (Zomba, ASCAP/Ill Will, ASCAP/EMI April, ASCAP/The Large Professor, ASCAP), HL/WBM, BBH 90

YOUTH OF THE NATION (Souljah, ASCAP/Famous, ASCAP), HL, H100 68

Y TU TE VAS (WB, ASCAP) LT 2



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Classic Metal

Continued from page 1

in chief at the annual White House Correspondents Assn. dinner (see story, page 80), Snider is the official voice-over man for MSNBC, Alice Cooper is doing commercials for such companies as Marriott and Callaway Golf, and everything from Matchbox cars to caskets come emblazoned with the Kiss logo.

"It's crazy," ex-Metallica bassist Jason Newsted says. "They used to run from them, now they watch 'em on TV. They've come full-circle."

It's enough to make longtime metalheads stop to collect themselves. Was it really *that* long ago that Osbourne and company were being vilified or subpoenaed instead of celebrated?

Well, yeah. Roughly three decades have passed since the first time one of these guys sent priests and parents into a tizzy. But don't feel bad if you've been caught off-guard—you're not the only one. "We used to laugh 15 years ago, saying, 'What would I ever be able to sell? Who is the first guy that's gonna call me and say, "We just gotta have Alice sell this for us" '? I couldn't figure out *anything*," Cooper says. "We thought maybe cemetery plots or one of those things."

While it may have taken a while for things to change, *boy*, have they. Like many of his contemporaries, Osbourne has gone from being perceived as psycho and scary to cuddly and cute.

In 1985, years after gaining infamy for biting off the heads of a dove and a bat in separate incidents, Osbourne was slapped with the first of two nearly identical—and eventually dismissed—lawsuits blaming his song "Suicide Solution" for encouraging the suicides of several young fans. Now MTV's reality show about his family, *The Osbournes*, is considered a harmless, modern-day version of *The Addams Family*.

Also in '85, "Trashed," a song by Black Sabbath—Osbourne's ex-band—and Twisted Sister's "We're Not Gonna Take It" were among 15 cuts Tipper Gore's Parents Music Resource Center (PMRC) dubbed "filthy."

Now, Snider, in addition to his MSNBC spots, is a daytime morning-show host on Hartford, Conn., modern-rock station WMRQ and a fledgling actor who recently played himself in *Warning: Parental Advisory*, VH1's movie about the origins and heyday of the PMRC. "We're Not Gonna Take It," meanwhile, has become a staple of U.S. sporting events.

Kiss' Gene Simmons has gone from being labeled a Satanist—in the '70s, the religious Right accused the name 'Kiss' of being an acronym for Knights in Satan's Service—to the creative force behind the Kiss merchandise empire. He's OK'd the licensing of more than 2,000 Kiss products and on June 4 launches *Gene Simmons Tongue*, a men's magazine along the lines of *Maxim* that will cater to an 18-34 demo while having, as Simmons notes, "nothing to do with Kiss."

Cooper—a forerunner of most of these guys in the shock-rock business—has, in addition to his spots for Marriott and Callaway, appeared in commercials for CompUSA, antacid product Rennie, and others. Recently, he launched Alice Cooper'stown, a chain of rock- and sports- themed restaurants, with outlets so far in Phoenix and Cleveland.

On top of all this, McFarlane Toys has immortalized all these guys, save Snider, with their own action figure (see story, next page).

But what is the single greatest example of how these folks have gone from heathen to hero in the eyes of the U.S. mainstream? Perhaps that, at his concerts and through the mail, Cooper sells his own cuddly teddy bear.

"I think there's a certain amount of comedy and bizarreness to all this," he says. "Every one of us at our peak was the scourge of rock'n'roll. We were the ones that everybody was talking about when they said, 'How could it come to this?' [He laughs] Now, it's, 'Hey, these are our guys.' "

THE CYCLE CONTINUES

It's not too tough to figure out why the reputations of these metal giants have, like Elvis' hips, gone from shocking to passé.

"It's a 20-year cycle, and the cycle has come around," Snider says, noting that it makes perfect sense that not only are he and his brethren no longer shocking but that they've also become pure nostalgia for some. "When I was in high school in the '70s, it was all about the '50s—*Happy Days*, Sha Na Na, and all the doo-wop bands. In the '80s, people were into the '60s; in the '90s, people were into the '70s." Now they seem to have what he calls a "warm and fuzzy spot" for the likes of himself and Osbourne.

Syracuse University professor of pop culture Robert Thompson says the length of that cycle seems to have shrunk by about four years. Simultaneously, children of the '60s and '70s have begun to revisit their youth via Cooper commercials and Kiss concerts, while Generation Xers—who also grew up with Ozzy, Cooper, and Kiss—have also begun to create opportunities for these guys as they move into their late 20s and early 30s.

"All those people who used to go around with those black Iron Maiden T-shirts, they all got jobs, they all began to grow up, they all became accountants and lawyers, and all the rest of it," Thompson says. "In an odd sort of way, Kiss, Iron Maiden, and all the rest of it have been absorbed and repackaged for nostalgic consumption much like *The Brady Bunch* was 10 years ago."

In addition to accountants and lawyers, many of these metal fans have no doubt also become members of the media, Newsted notes.

The fact that these folks have taken their love for metal with them through career and life changes is an example of how unique the metal fan's connection to the music is, notes ex-Judas Priest frontman Rob Halford: "There's a pure love for the music, a simple umbilical connection. I've always felt that either you love it or hate it. If you love it, it's there for life."

Though Simmons notes that we are not in a completely different world from that of the mid-'80s—a group of local religious activists tried barring Kiss' most recent performance in Tupelo, Miss.—he says, "Maybe, at the end of the day, people in America are finally realizing, 'Ya know, those rock stars, they're wacko, but they sure are loveable.' "



TWISTED SISTER (WITH SNIDER AT CENTER) IN 1985

NOSTALGIA TRIP TO BURDEN

The influence these icons' backgrounds are having on their careers is varying greatly.

> *'In an odd sort of way, Kiss, Iron Maiden, and all the rest of it have been absorbed and repackaged for nostalgic consumption much like 'The Brady Bunch' was 10 years ago.'*
>
> —ROBERT THOMPSON
> PROFESSOR OF POP CULTURE, SYRACUSE UNIV.

It was certainly a nostalgic ad exec who proposed the use of Cooper—a huge golf fan—in the singer's first spot for Callaway. At the time, founder and then-chief exec Ely Callaway did not even know who Alice Cooper was, but he "knew a good hook when he saw one," company spokesman Larry Dorman says.

The Callaway spots, Dorman explains, are proof that some of the people who grew up listening to Cooper are now deciding how large corporations spend their advertising budgets: "Listen to all the songs that you hear on TV. Many of them are from the late '60s/early '70s—that's the music they identify with."

In one of the 11 commercials Cooper has done for Callaway, the singer, promoting a new golf club, says the iron is the "best thing in heavy metal since, well, since me." In his Marriott ad, a leather-clad Cooper, wearing his signature black eye make-up, confronts a man mowing his lawn in suburbia, scolding him for not taking his kids to "the ballgame" and on trips.

"It's such a wonderful juxtaposition that it makes you kind of say, 'What did I just see?' " says Bill Geist, an advertising consultant for the hospitality industry. "Marriott and Hilton are the traditional, longstanding icons of the industry, and for one of them to embrace Alice Cooper is pretty surprising. Twenty years ago, the guys at Marriott would have been sitting around a table, saying, 'We gotta get Sinatra, we gotta get Dean Martin, we gotta get Bing.'

"For corporate America to embrace folks like Alice is a little weird," Geist continues. "And for guys like Alice to embrace corporate America is a little weirder."

Another pairing of what seems like opposites is Snider's pact with MSNBC, whose Val Nicholas says the decision to hire the singer had nothing to do with his background.

Nicholas, VP of the channel's creative services group, searched for months for the right voice-over man before a staffer introduced a Snider tape, saying, "I'm not gonna tell you who it is. Just give it a listen."

"We weren't 10 seconds into it and I said, 'That's the guy; that's the voice,' Nicholas recalls. "He was speaking *to* me, he had an attitude and a point of view, and you could hear it in his voice." Nicholas says he did not have any reservations in hiring Snider, especially after learning he was a "clean rocker, who was married and never did drugs or alcohol."

Also, he says Snider seemed to fit the channel's demo: "Out of the three news channels, we're probably the younger channel. Our average age is about 10 years younger than both CNN and Fox. So it made sense for us to do something that felt younger."

Osbourne's controversy-filled past also played a minor role in MTV's creation of *The Osbournes*. Rod Aissa, the channel's VP of talent development, says the show was intended to be more about "this really cool, original family; the fact that Ozzy was a metal/rock icon was total icing on the cake."

Speaking from experience, McFarlane Toys CEO Todd McFarlane says one reason Simmons has been so successful in stamping the Kiss logo on thousands of products is that scores of execs in their 20s and 30s are eager to work with the artist: "To some extent, he actually undresses people, financially. They walk in and they're like, 'Gene, my hero.' And before you know it, you've been swooned. He's walking out with a barrelful of your money, and you feel good about it," McFarlane says with a laugh.

Although he had already established himself in the radio field with a weekly metal show, Snider says his reputation proved to be a disadvantage when he was offered the job at the Clear Channel-owned WMRQ in '99. "It was a hard sell for the people who wanted me to convince the powers-that-be at Clear Channel that they should hire Dee Snider. I was an '80s has-been and in my 40s, and [WMRQ] was an alternative rock station [at the time]."

A 'POISON CHALICE' SELLOUT?

With new opportunities comes the potential for disaster, says Bruce Dickinson of Iron Maiden, which recently approved a pair of McFarlane re-creations of the band's ghoulish mascot, Eddie.

The singer says the move could prove a slippery slope: "To me, it's a bit of a poison chalice. The reason that we are held in such regard by kids is because we have never compromised or sold out. We've been very cautious in taking it one little step at a time, because we don't want to turn into [a] huge Gene Simmons marketing machine . . . that would kill us *so* dead."

In response to such comments, Simmons replies: "Look, I'm a lucky bastard because I get to get up in the morning—if I wanna. If I don't want to, then I don't. And whatever I do, I get paid *well* for it—and I have access to your sister and your mommy, too. And so if that's called artist or entertainer, or if that's called whore, it doesn't really matter. The real blessing is that I don't have to get up and work for a living."

Seeing his stage persona as a character that he plays like an actor performs a role, Cooper does not pay any mind to those who might label him a sellout. "I'm not trying to protect Alice. I think he belongs to America," he

(Continued on next page)

Continued from preceding page

says, noting that he's supported only products that he actually uses and that "there is a certain amount of image to Alice Cooper that I do protect."

Says Osbourne, "Everyone needs a job of some sort. So if you're not selling records, what's the next best thing to do—either make commercials or go on the radio. If people weren't buying my tickets or my records, I'd think of something else to do. I wouldn't just sit on my butt and think, 'Oh, remember when I was a hit in the 1980s.'

"You gotta hand it to these guys," he continues. "They're not growing older and saying, 'I'm dead, I wanna kill myself.' They're off their butts and working."

THE IMPACT

Osbourne has obviously reaped the most rewards from this change in thinking. Attracting a consistent audience of 6 million viewers, *The Osbournes* has become the most popular show in MTV's 21-year history. The network is reportedly planning to pay the family several million dollars for more episodes, while the Osbournes recently signed a $3 million book deal.

Since the show's debut in March, nearly all of Osbourne's 13 records—especially his best-of, *The Ozzman Cometh*, and his current set, *Down to Earth*—have seen dramatic leaps in sales, spurred somewhat by heaps of press. "All of his releases are double-digit percentage increases and as high as 100%," Epic VP of sales Bill Frohlich says. In the weeks following the March 6 premiere of *The Osbournes*, *The Ozzman Cometh* rocketed up *Billboard's* Pop Catalog chart. In the March 30 issue, the title was at No. 50 (selling about 4,500 units); in the May 11 issue, it was at No. 5. (having sold 8,500 units that week), according to Nielsen SoundScan. It is now selling about 9,500 per week.

Meanwhile, advance ticket sales for his annual Ozzfest tour are stronger than usual, says Clear Channel's Jane Holman, who overseas the festival.

The impact on the others is more difficult to quantify. As a result of their higher visibility, they have no doubt seen sales increases—but none nearly in step with Osbourne. Cooper says he's certainly acquired more fans, in addition to commercial opportunities.

With nostalgia seemingly bolstering his radio career, Snider hopes Hollywood will take notice: "I have the gods of nostalgia smiling down upon me. So any juice I get from my '80s history, God bless it. I'll take all the help I can get."

Thompson says it's only a matter of time before the nostalgia cycle reaches the likes of Marilyn Manson: "I don't think we're going to see Marilyn Manson doing a Holiday Inn commercial in the near future, but we will see it eventually."

It's a prediction that Snider says he's already passed along to the shock rocker: "I remember saying to him a couple years ago, 'Dude, trust me, 20 years from now, everybody's gonna be going, "Oh, 'Beautiful People,' that was so fun. Marilyn Manson, that was so fun." ' I said, 'You're bad-ass now, but your songs are gonna be fodder for the next football game.' " ■

Music And McFarlane: A Lucrative Marriage

'Spawn' Creator's 'Plastic Statues' Of Rock Icons Are An Innovative Brand Of Memorabilia

BY WES ORSHOSKI

NEW YORK—Toy maker. Entrepreneur. CEO. Sports nut. Celebrity.

While, to most of the world, Todd McFarlane is all these things, he's someone a little different to some of the biggest names in heavy metal. With his line of realistic rock-star action figures, McFarlane has become a kind of amalgam of Stephen King and Stan Lee for the likes of master shock-rocker Alice Cooper and ex-Metallica bassist Jason Newsted. To these guys, he's also a rock'n'roll genie, not necessarily granting wishes but nonetheless making dreams come true.

Cooper says that getting the detailed, sometimes gruesome and gory McFarlane treatment is like being showered with an honor that goes one step above and beyond all the standard industry awards and accolades: "Gold albums are great. Grammys are great; these are all wonderful things. But an action figure? *Now* you're talking."

Newsted says his McFarlane figure was a perfectly timed affirmation of his career: "I took off from Michigan when I was 18 to go be in a rock band; and on Halloween '81, I landed in Phoenix, in the back of a U-Haul truck. That was what I considered to be the first day of my quest. On Halloween of 2001, I got my action figure delivered to my house—20 years from the first day of my quest. It's like, 'Ya know, things could be a lot worse.' "

McFarlane began playing gift-giver to the metal gods in 1997, when his Tempe, Ariz.-based McFarlane Toys debuted its first line of Kiss figures. Previously, McFarlane Toys' product line consisted only of figures based on characters from McFarlane's comic book, *Spawn* (which some may know better from its TV and film adaptions).

At the time, McFarlane was looking for a way to break into making pop culture figures—namely re-creations of rock and movie icons and sports heroes. McFarlane says it seemed like a natural to approach Kiss—not only do the members of the band look like what he describes as "walking toys," but after re-forming its original lineup, the band was in the midst of what proved to be one of the highest-grossing tours of 1996. On top of all this, Kiss was a merchandising-friendly act (see story, page 1).

Selling for $10-$15 each, the four figures were a smash, with McFarlane's ghoulish recast of Gene Simmons especially popular. The Kiss figures proved to be McFarlane's bridge into pop culture and sports; since 1997, his company has produced everything from Freddy Kreuger and *Austin Powers* figures to miniature versions of Sammy Sosa and Kurt Warner. The figures of Simmons and company also led to 6- to 7-inch-tall, multi-jointed "plastic statues"—as he calls them—of the following metal icons and '60s-rock legends: Cooper, Metallica, Ozzy Osbourne, AC/DC guitarist Angus Young, Iron Maiden mascot Eddie, Rob Zombie, Jerry Garcia, Jim Morrison, Janis Joplin, and the Beatles. (He's also done several series of Kiss figures.)

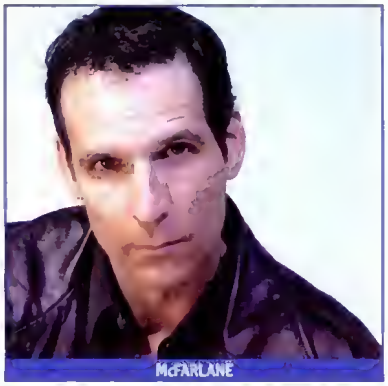
BETWEEN ROCK AND A HARD SELL

Getting to the point that he's at now—where managers and publicists approach him, instead of the other way around—wasn't as easy as it may sound. Although the company has sold more than 2 million Kiss figures, McFarlane says that when he first approached retailers, over and over he heard, "We don't sell toys." So, he reapproached. "We said, 'OK, lemme take that back. I'm here to sell you Kiss stuff. You sell Kiss stuff, don't you? Why don't you put this stuff next to all the other Kiss stuff? Just take two cases: If it doesn't sell, I will give you full money back, guaranteed—no risk.' " Retailers responded almost immediately with positive results, and a foot in the door became a leg in the door when the company issued a series of Beatles figures based on the band's *Yellow Submarine* cartoon.

Having been fortunate enough to wedge non-music items in some record stores, McFarlane says the goal is to now get more and better shelf space.

'RKO MONSTERS OF OUR TIME'

In final negotiations to make a figure of late Queen frontman Freddie Mercury, McFarlane says picking a subject isn't as easy as it might seem. Visual impact and popularity are considered most when selecting a subject, he says, adding that Kiss, Zombie, and Cooper were naturals for their visual appeal.


MCFARLANE


YOUNG ACTION FIGURE


COOPER ACTION FIGURE

Cooper calls his and some of his peers' pairing with McFarlane a perfect fit: "Rob, myself, and Ozzy, we are the Wolfman, Dracula, and Frankenstein of our time. We're kind of the RKO monsters of our time. And people love the monsters, they *love* the villains. So, of course, you're gonna wanna make them into action figures." At the same time, Cooper, Osbourne, Young, and Zombie, to a lesser degree, have long-established fan bases—which makes it easier for McFarlane to take the plunge on a figure.

The length of the process—it takes at least nine months to go from licensing an artist's likeness to the actual delivery of a finished product—is one reason why McFarlane hasn't done hip-hop or younger rock and pop acts. Nonetheless, he's had discussions with Kid Rock and Korn. He ran into licensing issues with Kid Rock, while the toy maker and Korn—for which McFarlane directed the lauded "Freak on a Leash" video—butted heads over the band's desire to be caricatures of themselves.

"I hate to say it, but some people's careers are on the downturn [after nine months]," he says. "So that's why you're better off picking somebody who's had a few years under their belt."

BEATING THE STIGMA

McFarlane, 41, says that, when negotiating with an artist or his/her estate, his biggest obstacle is getting beyond people's perception of action figures as "those dumb little plastic things that don't ever look like the people they're supposed to." The word "toy," he says, has "a stigma attached to it, which is why I try to describe them as 'plastic statues,' which is closer to the truth for those who've never seen them." Sometimes, he says, getting over that stigma simply requires showing a potential client his previous work, at which point the perception goes from "Toys, they're juvenile" to "Wow, that's cool."

On his wish list are the Rolling Stones, John Lennon, and more versions of the Beatles. Yet the music license he wants the most is for a Jimi Hendrix figure: "He's one of those guys that would just look great, with the headband and the vest and the guitar and the backdrop." McFarlane sends staffers to meet with Hendrix's estate every three to six months. "I think I've worn out a welcome. Every year, I just keep hoping. They say that they don't do 3D."

In the case of living subjects, the actual process of making a figure can involve a roboscoping session, which Newsted found to be wonderfully strange: "They spin you around in your seat, as the camera goes all around you. And then they go, 'OK, show this metal face. OK, hold it for 20 seconds.' So you're just sittin' there with your rocker-guy face on in the middle of the room with all these people looking at you."

After an image is selected, McFarlane's Bloomingdale, N.J.-based sculpting team begins building the prototype, which is made into a final product in China.

Recently, McFarlane Toys issued and sold out of its first music boxed set, featuring the four members of Metallica (circa '88-'89), packaged with a miniature stage set that features working lights and a clip of the song "One." The lights and sound are activated by pressing a button on the side of the toy stage. (The figures are also available separately.)

Having experienced success with the $50 item, McFarlane is further exploring boxed sets and band figures. Two Kiss boxes—one based on the band's *Alive* cover and another featuring second drummer Eric Carr—are in the works. He'd also like to do boxes on the Stones and the Beatles, but he's also considering simply doing two or three members from different bands.

MEMORABILIA LIKE NONE OTHER

Both Cooper and Newsted say their figures have proved to be like no other form of memorabilia. When Cooper stops by his Alice Cooper'stown restaurant in Phoenix, he says people come out of the woodwork asking him to sign still-sealed figures: "I sign—and I'm not exaggerating—five to 10 a day. People carry them around! If I go to the restaurant, people think, 'Well, he might be in tonight. I'll bring my action figure.' "

Newsted says, "It's a bit surreal, ya know. It's hard to fathom it actually. But it's fun at the same time, because when there's music on, I always grab him off the counter and bang him around the room, and people are like, 'That's pretty weird, dude. You're playing with yourself. That's pretty weird' " [Laughs].

The creation of his own action figure—which has also sold out of its stock—leaves Cooper with just one unfulfilled goal: "If I could only be a Pez dispenser, then I'd know that I've really arrived."

Studios Expand DVD Marketing Concepts

Continued from page 1

As *Lord of the Rings* demonstrates, one way to tie video and theatrical product together is by moving away from the traditional trailers most viewers are used to seeing on VHS tapes and instead making the trailers special-content features themselves.

"Contrary to popular belief, not everyone in the world went to the theater to see *Lord of the Rings*," New Line's Shelby says. "[With *The Two Towers* preview segment on DVD], we hope to reach a whole new segment of the populace who might not have the propensity to go to the movies, thus compelling them to go to the theaters in December [when *Towers* is released]."

This preview also helps keep the franchise in people's minds throughout the year, notes Mike Mulvihill, VP of DVD content for New Line's home entertainment division. "One thing that is really important to us with this property is to keep it fresh through the course of its three-year release pattern. Home entertainment is playing a key role in that, carrying it from being an Oscar winner through to being an event title on DVD in August and a unique title again in November and then the *Towers* theatrical release in December." A separate, extended-edition DVD of *The Fellowship of the Ring* will be available Nov. 12; the final part of the trilogy will hit theaters in December 2003.

As with *Lord of the Rings*, Warner Home Video is offering a preview of the sequel *Harry Potter and the Chamber of Secrets* on its May 28 DVD release of *Harry Potter and the Sorcerer's Stone* that also includes comments from the film's producer, David Heyman, and its director, Chris Columbus. This is expected to keep interest in the franchise high, as well as potentially generate box-office dollars.

Warner VP of DVD marketing Michael Radiloff says, "Here you had a 12-month window between the two movies. Really, the video release was viewed as a bridge to keep the *Potter* world alive during that time." The next *Potter* film comes out this Christmas season.

Such DVD previews are more consumer-friendly than VHS trailers. Studios can plug theatrical releases without being too intrusive, because DVD viewers can choose whether to watch trailer materials and can do so at any time. But trailers on VHS tapes follow a linear pattern: Viewers must watch or fast forward past them to get to the film, so a 10-minute preview can be considered too invasive.

Non-franchise trailers are also becoming more prevalent. Such studios as Lions Gate report that non-franchise film previews on its DVD product have generated interest in upcoming films from consumers and reviewers alike. The company featured a trailer of its teen-oriented theatrical film *The Rules of Attraction* (Sept. 27), starring James Van Der Beek and Jessica Biel, on its DVD release *O*, which appeals to a similar demographic. Lions Gate's Hunchar says he has "seen some instances online of reviewers that have reviewed our [home video] product and have also spoken very positively about the trailer. They've written that they are looking forward to this film coming out." Such bonus mentions create more impressions for the forthcoming release.

While VHS tapes have included (and continue to include) trailers similar to the featured film, Hunchar explains that it is the "perceived value" of a DVD that makes trailers on that product more effective. "If you put a disc out that has a couple of trailers plus commentaries, deleted scenes, and all that stuff, it seems like it's a bigger value to the consumer."

DVD-ROM OPTIONS

In addition to the trailering and preview features, the product's online and ROM capabilities are increasingly tying in to forthcoming movies. A noteworthy recent example is the inclusion of a preview for the next *Star Wars* film, *Attack of the Clones*—which opened May 16—on Fox's DVD release of *Star Wars Episode 1: The Phantom Menace* (Oct. 16, 2001). The DVD was used as a key to unlock a Web site featuring the trailer material.

Universal Studios Home Video debuted its new DVD-ROM feature, Total Axess, with the April 9 release of the *Spy Game Collector's Edition* DVD. By inserting the DVD into a computer's DVD-ROM drive, it can link to


SHELBY

an exclusive Web site for viewing special bonus materials and trailers of upcoming Universal theatrical titles.

Such features as Warner Bros.' online *Harry Potter* trading-card game (accessible only via the new DVD) have also been making their debuts. Radiloff says, "The great thing about ROM is that content that's on a Web site can be changing, enhanced, and added to, whereas the material on the DVD, unless you come out with a special edition with more features, once you send it off to replication, [it is] done. ROM offers a lot more flexibility."

While both ROM and trailer features are largely under the purview of studio content teams, film directors are also recognizing their potential value. Jessie Nelson, director of *I Am Sam*—starring Academy Award-nominated actor Sean Penn—says, "I'm sure that [teasing future theatrical projects on DVD] is the next wave where DVD can


BELCHER

go. I'm sure I'll also begin to open my mind to things [such as DVD-ROM content] as they start unfolding." (*I Am Sam* comes to DVD June 18.)

TIMING RELEASES

Home-video departments have increasingly been working to time their releases to best coincide with consumers' interest in a particular upcoming theatrical title. This can take the form of back-catalog releases or of reworkings of existing product into special-edition DVDs. For example, Warner Home Video is releasing the first five episodes of '70s TV cartoon *Scooby-Doo* on DVD June 4, and it is also premiering three long-form animated Scooby movies on DVD: *Scooby-Doo Goes Hollywood*, *Scooby-Doo and the Ghoul School*, and *Scooby-Doo's Creepiest Capers*. These titles, which feature an array of DVD-ROM and other special features, will fall into the marketplace just before the June 14 theatrical release of Warner Bros.' *Scooby-Doo* live-action movie.

"As soon as we know that a movie is green-lit or going into production, we work with the heads of [theatrical] marketing," Warner VP of family entertainment marketing Ewa Martinoff says. "We're going to offer free tickets to the movie inside specially marked packages. This is a direct, synergistic effort. It's also important to develop new [DVD] features, especially for kids. They are going to be into the new trends, and we want to make sure that we are on top of that."

Columbia TriStar Home Entertainment is taking advantage of new theatrical releases by marketing two reworked special-edition DVDs of *Men in Black* and *Stuart Little* on Tuesday (21) that contain all-new special features and trailers for their respective sequels. (*Men in Black II* is due July 3 in theaters; *Stuart Little 2*, July 19.) The new *Men in Black* DVD contains trailers for *Stuart Little 2* and *Spider-Man*. *Stuart Little* includes a free ticket to see the new movie.

FILMMAKING SYNERGIES

The relationships that need to exist between home video and theatrical departments so trailer and DVD-ROM features can be created are now being generated far earlier in the filmmaking process. Twentieth Century Fox Home Entertainment senior VP of marketing Peter Staddon says, "The studios as a whole are definitely looking at home entertainment now and saying, 'Yes, this is an important part of the overall property.' What's happening is that people aren't thinking about the [theatrical film] and that the DVD will just come out later. It's becoming a part of a seamless rollout of the property."

With DVD grosses often outpacing opening-weekend box offices—as Staddon notes, "On *X-Men*, the opening theatrical weekend was [approximately] $57 million, and we did $65 million in revenue on the first weekend the DVD came out"—missed synergistic opportunities can have a heavy impact.

"These opportunities are a much bigger deal than [they were] before," Artisan Home Entertainment senior VP of marketing Hosea Belcher agrees. "For instance, with *Jonah*, the VeggieTales movie that is coming up for us, we are partnered at the hip with [theatrical]—even though the video release isn't until 2003 and the theatrical release is this fall. We are working closely with them to take advantage of every synergistic opportunity in terms of promotional partners, in terms of what goes on the DVD, trying to secure partners for both the theatrical and DVD, how we're going to handle publicity, what we're going to dole out for theatrical and save for DVD. It's definitely a joint effort."

DVD AND THE BOX OFFICE

The burgeoning opportunities linking DVD to upcoming theatrical releases begs the question, Do these features have any impact on DVD or box-office receipts? While hard numbers are difficult to come by, studio executives and retailers believe the answer is yes. Artisan's Belcher thinks that theatrical trailers can induce people to buy new DVDs. "You probably can't isolate it, but I know anecdotally and from some research that we have done that overall, these things play a part. My personal feeling is that it's not going to convert people who


STADDON

really hate the movie. But I do believe that there are a set of people out there that I call 'on the fence.' They may say, 'I was thinking of buying this movie, but wow, if I can get a glimpse of the next one, then OK, I'll buy it.' Can I quantify it? No. But I do intuitively in my gut believe it."

John Thrasher, VP of video for the West Sacramento, Calif.-based Tower Records chain, believes that including theatrical previews can directly influence sales of a particular DVD. "For the sequel efforts and big-budget pictures, these things are very effective. It is difficult to quantify, but I think it does drive people [into stores]."

Likewise, previews on DVD may also influence the theatrical box office. New Line's Shelby explains, "The inclusion of such a feature increases awareness and interest in a theatrical release. You would hope that interest would translate into box-office dollars."

DVD CONCERNS

While most home-video companies concur that synergies with theatrical films (either through the timing of product releases or through the inclusion of material on DVDs) will continue to expand, some are concerned that DVD quality could suffer as a result.

MGM Home Entertainment senior VP of marketing Alex Carloss fears that cross-promotional materials could ultimately ruin a film's quality. "Any space you devote to all of these special features is digital space that is not dedicated to the quality of the transfer," he says. "Our approach is to give [consumers] what they are looking for, which is the best possible picture and best possible sound first and foremost. Then, give them deleted scenes and alternative endings. And once you've dealt with that, if there's still room, then you start dealing with additional space you can use to cross-promote."

Directors, too, can object to including these features. David Naylor, a DVD producer who has worked on a variety of discs (including *Die Hard II* and *Die Hard III*, *On the Waterfront*, and *Dr. Strangelove*, as well as season sets for *Buffy the Vampire Slayer*, *The Simpsons*, and *The X-Files*) says that "some directors are very particular about what goes on their DVD. It's the responsibility of the studio to be somewhat deferential to a director of a film. It makes total marketing sense to [include previews], but you don't want to incur the wrath of the director by doing it."

Additional features like DVD-ROM may also not appeal to the common denominator. "I think a lot of people want to experience the DVD in one box," Fox's Staddon says. "It's going to be an exceptional circumstance that will make them get up, walk over to the computer, load up the disc, and then watch it. Personally, I don't think we've found how to make DVD-ROM content work as effectively as it can. With the example of *Star Wars*, you're dealing with a very loyal and very fanatical fan base that would crawl across broken glass to see a new trailer."

Many note that the DVD-ROM solution will be when DVD set-top boxes have Internet connections themselves. "That's when you're going to see that kind of entertainment explode," Buena Vista VP of brand marketing Gordon Ho predicts. "We're going to provide those vehicles. But capability is one thing, and what consumers are actually desiring is another. For now, I think there's a chicken and egg thing going on. It's really going to be incumbent on the consumers seeing if there is sufficient value for them to go beyond what they're used to doing."

Despite their qualms, studio executives conclude that while obviously benefiting their respective companies, these promotional features and the growing relationship among divisions are also satisfying consumers who are interested in entertainment titles. "I think the consumer is getting better product and better value as a result," Staddon says. "If we were just milking the consumer and not paying attention to what we're putting out and not delivering value, then it would be a very short-term strategy. I don't think that is actually happening."



Music & Media Creates New Management, Sales Structure

Music & Media, the pan-European newsweekly for radio and music TV programmers, is setting up a fully integrated London-based international sales operation.

As part of this restructuring, *Music & Media* publisher and international sales director Ran Betist, who was based in the Netherlands, has relinquished all his duties on the magazine.

Betist's duties as publisher will be taken over by *Music & Media* director of operations Kate Leech and editor-in-chief Emmanuel Legrand. Both are based in London and report to VNU Entertainment Media U.K. Ltd. managing director Jonathan Nowell.

"Ron has taken an invaluable part in the history and the success of *Music & Media* and we will miss his energy and his sense of humour," says Leech. "We wish him all the best in his new challenges." Betist comments: "*Music & Media* has been an integral part of my—and my family's—life, but all good things come to an end. It has been an incredible, fun ride for me and it has been a wonderful experience to work with such an innavative group of people over the years." He will remain a consultant to *Music & Media*.

Joining *Music & Media* as international sales director is Archie Carmichael. Based in London, he will be in charge af defining and implementing the magazine's advertising sales strategy. He will report to Leech.

Carmichael's 15-year career in the entertainment publishing industry includes stints at *Screen International*, *Variety*, and *Video Guide*. Until recently he was international account manager at United Business Media, working on such titles as *MBI*, *Fona*, and *Music Week*.

upcoming events

Billboard R&B/Hip-Hop Conference & Awards
Eden Roc Resort • Miami Beach • Aug. 7-9

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Hollywood • Oct. 10-12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@ Billboard.com



COMING THIS WEEK: Rapper **Cam'ron** has found a new home with Roc-A-Fella Records after releasing his first two sets via Epic. His full-length debut for the imprint, ***Come Home With Me***, features the single "Oh Boy," which is No. 6 with a bullet on *Billboard's* Hot R&B/Hip-Hop Singles & Tracks chart this week. The review of the album will appear exclusively on Billboard.com.

Also this week, read the fourth and final installment in Billboard.com's series of excerpts from *Miles Beyond: The Electric Explorations of Miles Davis 1967-1991*, the new book by **Paul Tingen**.

Plus, Billboard.com will feature exclusive reviews of Cleveland-based indie rock act **Aloha's** sophomore album, ***Sugar*** (Polyvinyl) and **DJ Z-Trip's** self-released mix CD with **DJ P**, ***Uneasy Listening, Volume 1.***

News contact: Jonathan Cohen • jocohen@billboard.com

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personnel DIRECTIONS



Ray Waddell is named senior editor/touring far *Billboard* and continues ta spearhead the magazine's coverage of this important segment of the industry. Waddell jained *Billboard* in 2000 after 13 years at sister publicotion *Amusement Business*. Mast recently, he had been *Billboard's* senior editar/concerts.

Waddell's respansibilities include providing regular news and feature coverage of the tauring industry for *Billboard* and the daily *Billboard Bulletin*, editing the tauring sectian, and writing country album reviews. With this week's issue, he takes over outhorship of the weekly Venue Views column. The column had been written by *Billboard* senior editor/venues Lindo Deckard, who exited the compony May 8 after 26 years with *Billboard* and *Amusement Business*.

Waddell remoins based in Noshville, reporting to bureau chief Phyllis Stark.

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PHOTOS: WIREIMAGE



A Washington Merry-Go-Round

Every month, recording artists come to Washington, D.C., not to play a date but to meet with members of Congress and policy makers on issues that they care about. Some also fly in to accept or bestow a Washington-related award. Here's who has recently been in the nation's capital:

MTV star **Ozzy Osbourne** and his wife **Sharon** May 4 for the White House Correspondents Association dinner (they are pictured above at the Bloomberg after-party at the Trade Ministry of the Russian Federation).



Vince Gill, who received a NARAS Heroes Award on April 23 for his charitable works. At the affair, co-hosted by BMI, Gill, who was accompanied by wife **Amy Grant** (pictured at right), later teamed up with the **Seldom Scene** for several bluegrass standards.

Little Richard (pictured below), who performed April 18



at a ceremony presented by the Best Friends Foundation, a group that counsels teen abstinence.

Sting, who sang April 14 at the Arab American Institute Kahlil Gibran Spirit of Humanity Awards, where Queen Noor of Jordan was honored.

Arturo Sandoval, who played piano (instead of trumpet) April 22 at the launching ceremony of the ASCAP Foundation's new Young Jazz Composer Awards.

Toy Story: Katy Krassner



If you've seen Shaun Cassidy around, could you let Katy Krassner know? "I'm looking for him; I've already found Parker Stevenson," she says of the '70s *Hardy Boys* teen idols. "And I've got a place just for Shaun."

Mind you, it's only 12 inches tall. With nearly 100 plastic celebrity dolls that the Hollywood Records director of publicity has collected, her office has become a miniature—albeit overrun—shrine to musical, film, and TV kitsch. "It started with only singers, but then I got a look at the *Saved by the Bell* dolls and Joey Lawrence from *Blossom* and said, 'Forget it, I'm branching out,'" Krassner says. "I'm a real TV kid of the '70s and I've always liked toys, so this is just a natural for me."



Her first figure was Macauley Culkin. She explains, "I saw it in a bin for 50 cents at Rainbow Drug in New York. I thought, that's going to be worth a lot of money someday."

That was in 1997—pre-dating two life-altering phenomena for Krassner: millennium boy bands and the Internet. "Someone gave me the 'N Sync dolls as a joke for my birthday, and I stored them in my office. Everybody who saw them started giving me more dolls," she says. "Then I found Ebay, and it was all over. I went nuts."

Among the youth acts lining all four walls of Krassner's office are Take That, Menudo, the Monkees, S Club 7, 2Gether, Spice Girls, Five, and Westlife. Other favorites include Farrah Fawcett, Dolly Parton, Selena, Frank Sinatra, and the guys from *Spinal Tap*.

Krassner values her current collection at about $3,000—in fact, she recently insured her stash. The most valuable celebrity likeness is Andy Gibb, at around $100, followed by, uh, Jimmy Osmond, at $85. "They have to be in the box, in mint shape," she stresses.

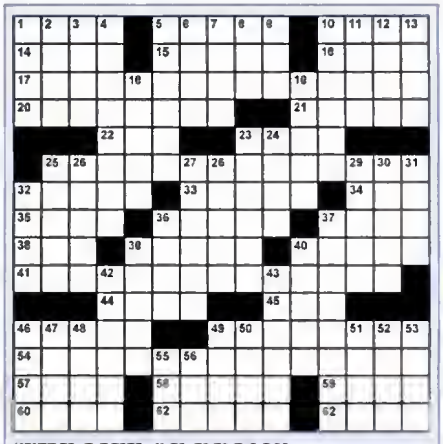
Among the best-crafted in her collection is Rosie O'Donnell: "It's frightening, it's like she's standing there looking down on me." Michael Jackson is also on the money. "He looks white; Cher is darker than Michael is," Krassner says. "He's prettier, too."

Some of the dolls even feature special talents. Ozzy Osbourne, for example, plays "Crazy Train" when you poke him in the stomach. Jackson, ironically, sings "Black or White," while M.C. Hammer (complete with polyester bloom britches) and each of the New Kids on the Block comes with a musical cassette.

And the worst likenesses? "Well, my *Mad Max* Mel Gibson has brown eyes," Krassner says. "Those schmucks made Mel without his blue peepers—give me a break." Also, both the pint-size and larger versions of Aaron Carter are pretty lame, she says. "They used the same mold for both—one is just bigger, and neither one looks a thing like the kid."

Krassner is personally campaigning for dolls for Duran Duran, whom she has represented for many years. "I've talked to some manufacturers. How can they have dolls for Dream, LFO, and A*Teens but no Duran Duran? I've got to do something about that."

CHUCK TAYLOR



'THE LIFE OF BRIAN' by Matt Gaffney

Across

1 Early rockers Johnny ___ & the Pirates
6 Run a credit card through
10 Not just a couple
14 Nasal nastiness
15 Offer to buy a drink for, maybe
16 Not quite a Tony Award
17 No. 7 hit for Bryan Adams in 1993
20 Led Zeppelin's "D'___"
21 "California, Here I Come" composer Joseph
22 Microbrew, frequently
23 ___ B'rith
25 Bryan's second hit, No. 15 in 1983
32 Suffix with "Beatle"
33 Brian Eno album "___ Net"
34 Mineo who hit No. 9 with "Start Movin' (in My Direction)"
35 ___ B. & Rakim
36 "Funny Girl" composer Jule
37 Toad the Wet Sprocket's "___ Down"
38 Fifth word of "American Pie"
39 "Of ___ Sing"
40 Cat Stevens hit "___ Train"
41 Johnny Depp movie featuring Bryan's No. 1 hit "Have You Ever Really Loved a Woman?"
44 Moon ___ Zappa
45 Mo. in a Counting Crows album title
46 Jim Croce's "I Got ___"
49 Hidden away
54 Bryan's partner on a 1996 Top 10 duet
57 Movie scorer Conti
58 Vienna has a famous one
59 Ghetto Mafia's "___ Grind"
60 Ingredient in some lotions
61 LP followers
62 In everyone's business

Down

1 Kwik ___ (Kinko's rival)
2 Just chilling out
3 Ending for evil
4 Like many of Bryan's tunes
5 Bethlehem bread
6 Carly Simon to James Taylor, once
7 "Like ___ not..."
8 For for Francisco
9 Celine Dion's second long.
10 Very '60s event held by John & Yoko
11 Do what one's told
12 "This ___" (Top 40 hit for Bryan in 1983)
13 Clairvoyant
16 Hot musical genre
19 Etta James's "Do ___ Myself Clear?"
23 Elton's lyricist
24 Church part
25 Album that featured "Dr. Heckyll and Mr. Jive" and "It's a Mistake"
26 Duran Duran's "___ of the Snake"
27 It may be criminal
28 Vandalized a car
29 Hayes who hit No. 1 with "Theme from Shaft"
30 Austrian who did "Vienne Calling"
31 Fashionable magazine
32 Renaissance Fair drink
36 "If I Ever Fell in Love" R&B group
37 Maynard of jazz fame
39 Piano ___
40 St. ___ Girl beer
42 Cartoon-puzzle in newspapers
43 Some self-defenders
46 "Mamma Mia!" is based on their tunes
47 Indigo Girls' "Hammer and ___"
48 First name in folk
49 No. 16 hit for the Spice Girls
50 Port of Pennsylvania
51 "Hawaii Five-O" character
52 Winds up
53 June 6, 1944
55 Opening ___ (warmup band)
56 Novelty band ___ Ne Na

The solution to this week's puzzle can be found on page 52.

RIM SHOTS by Mark Parisi



BDS
Broadcast
Data Systems

Announcing This Month's Recipients of
BDSCertified
SPIN
AWARDS



TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

600,000 SPINS

This Kiss / **Faith Hill** / WARNER BROTHERS
Higher / **Creed** / WIND-UP

500,000 SPINS

All Star / **Smash Mouth** / INTERSCOPE

400,000 SPINS

You Make Me Wanno / **Usher** / LEFACE

300,000 SPINS

U Got It Bad / **Usher** / ARISTA
Building A Mystery / **Sarah Mclachlan** / ARISTA
Let Me Blow Ya Mind / **Eve Feat, Gwen Stefani** / RUFF RYDERS/INTERS.
Ride Wit Me / **Nelly** / UNIVERSAL

200,000 SPINS

Get the Party Started / **Pink** / ARISTA
Holes In The Floor of Heaven / **Steve Wariner** / CAPITOL
Shameless / **Garth Brooks** / CAPITOL
Everything Falls Apart / **Dog's Eye View** / COLUMBIA
Who I Am / **Jessica Andrews** / DREAMWORKS
Single White Femole / **Chely Wright** / MCA
The Best Day / **George Strait** / MCA
Someone to Call My Lover / **Janet** / VIRGIN

100,000 SPINS

www.Memory / **Alan Jackson** / ARISTA
Can't Get You Out af My Head / **Kylie Minogue** / CAPITOL
Bring On The Rain / **Jo Dee Messina** / CURB
Cruisin' / **Huey Lewis & Gwyneth Paltrow** / HOLLYWOOD
Roll Out (My Business) / **Ludacris** / ISLAND/DEF JAM
Where The Stars and Stripes and The Eagle Fly / **Aaron Tippen** / LYRIC ST.
Change / **Deftones** / MAVERICK
Loredo/ **Chris Cagle** / VIRGIN

50,000 SPINS

That's When I Love You / **Phil Vasser** / ARISTA
U Don't Have to Coll / **Usher** / ARISTA
Giving In / **Adema** / ARISTA
What's Love / **Fat Joe Feat. Ashanti** / ATLANTIC
Young / **Kenny Chesney** / BNA
Defy You / **Offspring** / COLUMBIA
When Love Starts Talkin' / **Wynonna** / CURB
Young'n (Holla Back) / **Fabolous** / DESERT STORM/ELEKTRA
The Middle / **Jimmy Eat World** / DREAMWORKS
Oops, Oh My / **Tweet** / ELEKTRA
For You / **Staind** / ELEKTRA
The Trouble With The Truth / **Patty Loveless** / EPIC
Island In the Sun / **Weezer** / GEFFEN
Sandstorm / **Darude** / GROOVILICIOUS
Escope /Escopor / **Enrique Iglesias** / INTERSCOPE/UNIVERS
Brotha / **Angie Stone** / J RECORDS
Girlfriend / **n' Sync** / JIVE
Bouncin' Back (Bumpin' Me Against The Wall) / **Mystikal** / JIVE
I'm Movin' On / **Rascal Flatts** / LYRIC STREET
All You Wanted / **Michelle Branch** / MAVERICK
Nathing In This World / **Keke Wyatt Feat. Avant** / MCA
Welcome to Atlanta / **Jermaine Dupris Feat. Ludacris** / SO SO DEF

★★★★ American Classic:
Wilco make the first great album of the year.

Rolling Stone

Yankee Hotel Foxtrot **is the rare recording that moves the whole game forward, like Paul Simon's *Graceland* did, or Talking Heads' *Remain in Light*, or Beck's *Odelay*.**

Philadelphia Inquirer

This is modern punk rock soul music, equally indebted to John Fahey and Neil Young as to Aphex Twin and The Clash. And yes, to The Beatles at all times. Truly, a remarkable record.

Mojo

Wilco has reached the threshold of that promised land – being regarded as a "great American band" in the tradition of R.E.M., the Band and others with the ambition to somehow plumb the national spirit.

Los Angeles Times

Extraordinary.

The New York Times

wilco

yankee hotel foxtrot



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